



The Reliquary



Illustrated Archæologist.

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Pure Norman.

VERY few families in England can now boast of pure Norman descent; but how those few, with pardonable pride, cherish their pedigrees! An antique gem, or rare stone of unblemished lustre, is carefully guarded and treasured as a precious heirloom, yet how many objects of value, of rarity and beauty, are overlooked and passed by for the more gaudy baubles of fashion, except by a small minority?

In the small and picturesque village of Lavington, in Wiltshire, is a priceless gem, set in the beauteous mounting of the Great Creator—a fruitful valley, on one side sheltered by steep sloping heights—or nabs—garbed with verdure, whilst on the other stretch the apparently limitless moors, sombre in winter, but in summer radiant with a robe of purple heather.

In this setting, formed by Nature, is placed a gem—a Norman heirloom, which, through all vicissitudes, has so far been preserved intact. There is now a great awakening to the knowledge of the treasure inherited, a thing of unsullied pedigree, bequeathed to a nation not only—for a period—blind to art, but wherein the destructive forces laid low such creations of past genius, that those still preserved are a hundred-fold more precious.

The vicars of Lavingham are the responsible custodians of a unique example of a pure Norman crypt. Minsters and cathedrals largely possess extensive Norman remains in the crypts beneath their choirs; but they are, for the most part, allied with other architectural families, and we look in vain for a parallel to that of Lavingham, which yet retains the very marks of its birth.

How came so beautiful a structure to repose beneath a remote village church, far from the ordinary route of traffic, beyond the pale of industrial centres, and even in these days five miles or more from the unpoetical but utilitarian railroad?



Fig. 1.—The Crypt, Lavingham. East View.

The answer must be gathered from an age long before the Norman-French tongue was ingrafted into the Anglo-Saxon, before even the wild Danish pirates harried the Saxon tribes which had settled on British soil, to the time when Christianity was slowly permeating the lives of the Pagan occupants of this Isle by the unquenchable enthusiasm of the Celtic missionaries.

On Lindisfarne Island the Scotie missionaries from Iona had formed a colony and a college, whence others were sent to distant parts through beautiful, though oft-times to the solitary traveller bleak and inhospitable, country.

Among their clergy was one called Cedd, who had carried his labours to the East Saxons (Essex), and had become their bishop. This Cedd was one of four brothers, all of whom were to become instrumental in the ultimate erection of the subject of our theme.

One of the four, Celin, was chaplain to King Ethelwald of Deira, and through him the king heard of Cedd and his work. On one occasion, when Cedd was visiting his brother, the King persuaded him to found a monastery, to which he might at times retire from the cares of state, and where he desired to be buried.

Bishop Cedd acceded to his request, and selected a remote spot by a rippling beck, on the banks of which was a settlement of the tribe of Læstings, but which from the Venerable Bede's description was anything but an inviting neighbourhood; for despite the sheltered valley and far-stretching moors, it had the reputation of being haunted by prowling beasts and human robbers.

Here Cedd built a wooden church, and left a band of brethren under the care of his brother Cynebil, whilst he returned to his distant diocese.

In the year 664 Cedd again went North to be present at the Synod of Whitby. Coming to his monastery at Lastingham, he succumbed to the plague which was then devastating the land. His body was first buried in the graveyard, but when his church was replaced by one of stone, some time before the death of Bede in 735, his relics were placed within the church.

After the death of Cedd, his fourth brother Chad ruled the monastery. Thus each of the four had become associated with this foundation, and by the sanctity of their lives each contributed to the holy reputation of Lastingham.

In course of time the church was destroyed by the Danes, and left a desolated ruin; but the fame of St. Cedd and of Lastingham had spread far and wide, the writings of Bede having immortalized the saints and their work, and brought the humble village into renown such as it would never have acquired but for his pen. This made Stephen, Abbot of Whitby, look towards it, more than two hundred years after its destruction, when he yearned for a place in which to find peace from the wrath of Earl Percy and the piracy of the Norsemen. He petitioned the King to give him this monastic site, and that he obtained it we learn from his own words in the manuscript in the Bodleian Library.

To what a scene did Stephen come; a ruined church and dilapidated cells! Now was the opportunity to build a worthy

crypt—a confessio—for the body of St. Cedd, and here is found the object for which he built ; this is the reason so perfect a crypt has come to be on the moors. If the relics of St. Cedd had not lain in this spot, there would have been no occasion for such a subterranean church ; if Stephen had not by circumstances been driven from Whitby, there would probably have been no crypt. And if it be questioned why St. Cedd and the crypt should have been so indispensable the one to the other, the reply would be found in the customs of the earlier ages of the Church.

That the relics of the Apostles were beneath the great Altar of St. Peter's, those of St. John in the Lateran Church at Rome, and many another example of similar receptacles for the mortal remains of saints, was known by the Norman abbot ; thus it



Fig. 2.—The Crypt, Lastingham. West View.

happened that Lastingham, being possessed of the body of St. Cedd, Stephen, despite the many difficulties with which he had to contend—difficulties which at last proved too great for even so determined a man—built the crypt we see to-day. Only for ten years—1078-1088—could he tolerate the struggle against the brigandage of outlaws, and although he left his work unfinished, he perfected the Norman crypt.

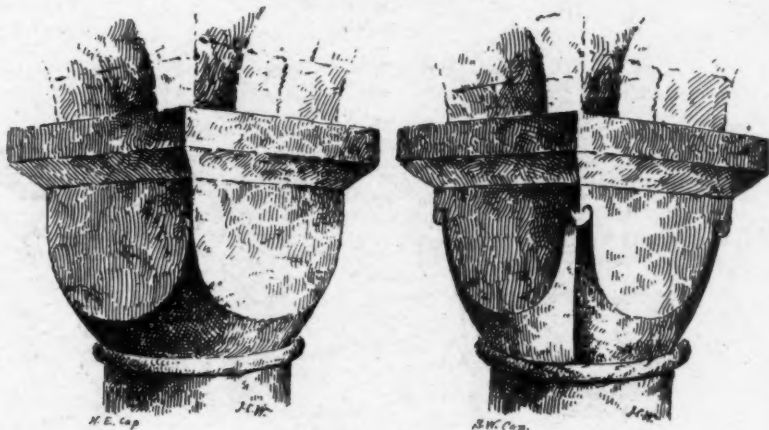
In latter times, until the restoration of the upper church in 1879, a trap-door in the pavement gave access to the door of the crypt. This was changed to an easy descent of stone steps, but the alteration was entirely outside the doorway of the crypt, which was in no way touched.

Through this doorway is entered a perfect subterranean church—of nave, with apsidal sanctuary, and aisles, divided by three bays.

The sanctuary and aisles are each lighted at the eastern extremity by a small and deeply splayed Norman window.

The total interior length from the western doorway to the eastern extremity of the apse is 41 ft., that of the aisles 21 ft. 8 ins. The total width is 22 ft., the nave between the bases of the piers being 6 ft. 6 ins. wide, and each of the aisles 3 ft. 5 ins. The height of the vault is 9 ft. 2 ins., and the abacus of each pier 5 ft. 5 ins. from the ground.

Thus the size of the crypt is of such moderate dimensions that



Crypt at Lavingham.

Fig. 3.—North-East Capital.

Fig. 4.—South-West Capital.

it was possible for Stephen to complete it during his short sojourn in this place. It leaves no margin of time to allow of a disputed date, and dissipates the oft-repeated assertion that the crypt is of Saxon workmanship.

In the lower part of the walls and the bases of the piers the stones are evidently those of the first stone church of the Saxon era, in the ruins of which Stephen would find some of his material ready to hand. Of a large size and rudely dressed, many of them retain traces of the surface carving of interlaced bands and other designs common to those Saxons among whom a Celtic influence had spread.

The four massive detached piers have the early square abacus

with the lower part chamfered by a plain sectional line, but no two capitals are alike—one is of the plain cushion form, another, slightly more elaborate, has an attempt at a dwarfed volute at the angles, and the other two are sculptured in greater detail, in which can be seen the classical influence still lingering in the art of Norman sculpture. They both have a volute at the angles, of an Ionic character, and in the centre of each side is the plain block only to be seen in the early work. One of them is fluted and the flutes terminate in a crest of simple leaves, the other is surrounded by an interlaced arcade springing from triangular blocks.

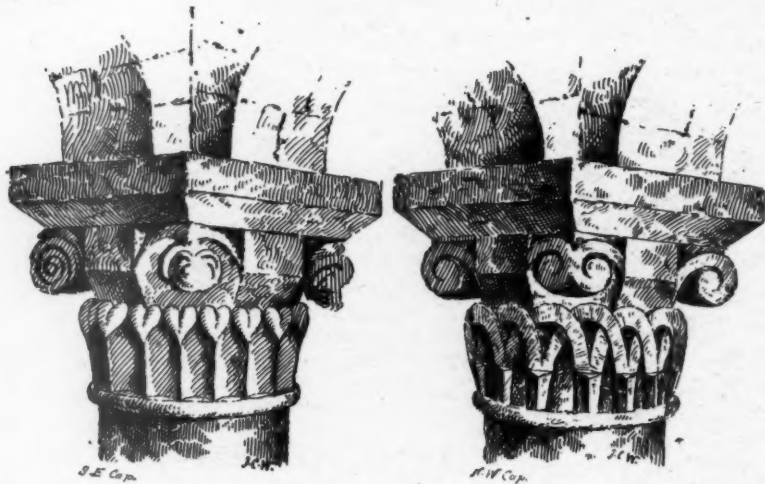


Fig. 5.—South-East Capital.

Crypt at Lasingham.

Fig. 6.—North-West Capital.

The bases of these piers partake of the Tuscan order, a feature not seen in the later Norman work.

These four piers support a plain groined vault, in which the marks of the centering, or wooden frame upon which the arches and vaulting were turned, are still visible. Upon the centering a bed of mortar was laid, in which the stones were imbedded, and when firmly set, the frame was removed. When this was done in the north aisle of the crypt, the mortar so tenaciously clung to the wood that splinters were torn from the frame, and may yet be traced in the vault.

At the north-west end of the north aisle is a doorway and a portion of a passage, by which access was gained to the place of

relics from outside the building. This is now bricked up, but it has led to all kinds of imaginary traditions, some of which have tunnelled a passage in an impossible manner for miles beneath the moors.

The sacred object of former pilgrimages is now hidden from sight. It may be that the zeal of the sixteenth century reformers destroyed or scattered the bones of the Celtic bishop, though it is probable the relics met with similar treatment as others in the North of England, and were buried near the spot where the shrine once stood.

Be this as it may, the Norman crypt remains the fabric of unsullied pedigree, the peerless gem, the heirloom to be guarded for future generations to receive intact.

Thither an ever-increasing tide of pilgrims flows year by year—pilgrimages made for a health-giving atmosphere, for the charm of Nature's surroundings, for the memory of the primitive saints, for an unsurpassed piece of architecture.

However opinions may differ among the modern pilgrims, the connoisseur will perceive by the wide-jointed masonry, by the shallow flat buttress, by every mark it retains, that this is a pure Norman crypt of an early period.

J. CHARLES WALL.

Lastingham Relics.

THE beautiful Norman crypt of the church of St. Mary of Lastingham has been described as a storehouse of fragments of sculptured stones and graven wood, which a past sexton gravely described as "relishes."

The former difficulty of viewing them has been overcome, and by an easy descent the well-aired and less dank depository of these interesting remains is frequently entered by studious visitors.

Here are stones which speak through centuries, nearly if not actually, from the days of St. Cedd in the seventh century. Others recall various ages in which some structural alteration was made in the church above; fragments of the wooden furnishings which at some unknown date beautified the church; grave

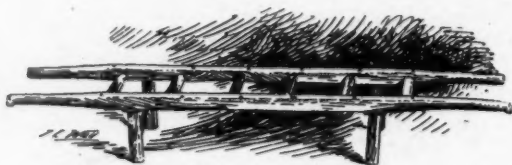


Fig. 1.—Pre-Reformation Bier at Lastingham.

slabs which are mementoes of unnamed priests, who manfully braved the solitude of banishment from their fellows, to work for the souls of the Lastings; and one other is there to remind us that there was a time when the lords of Spaunton inhabited the moated manor on the hill. Here is one of the few remaining pre-Reformation biers, which bore the mortal remains of the lords of Spaunton, the devoted priests, and the faithful flock, to render Mother Earth her due (fig. 1).

Many of these stone relics of the Saxon age are sculptured with a curious interlaced pattern, which in no locality was the spontaneous art of the Anglo-Saxons, but an introduction, foreign to them, which they retained, reproduced, and varied. The

South of England may have received it from Lombardy, and the West from Cambria; but these examples at Lastingham may be indirectly traced to Ireland.

The art of the Celts in Ireland was carried by the followers of St. Columba to wave-beaten Iona, and by St. Aidan's co-workers to Lindisfarne, whence design and doctrine were together spread through the Northumbrian province by St. Aidan's disciples.



Fig. 2.—Fragment of a high cross at Lastingham.

Thus it is Hiberno-Saxon art—a feature of the Scotie church—which is preserved at Lastingham; although lacking in vigour and refinement compared to that in its home country.



Fig. 3.—Conjectural restoration of the high cross at Lastingham.

The Zoomorphic, or dragonesque ornament, an evolution of early Celtic geometrical patterns, is generally absent from these examples, with one exception: two serpents on one shaft represent an ecclesiastical symbol of remote antiquity, especially in the Eastern and Scotie churches.

That which claims primary attention is a noble fragment of a high cross, which proves the head of the cross to have been 5 ft.

in width; and although the shaft has not as yet been recovered, no doubt it was comparable, at least in size, to the great crosses at Bewcastle and Ruthwell. A large morticed stone, presumably the base, is now preserved in the church-yard; but no indications

of ornament or inscription are perceptible,

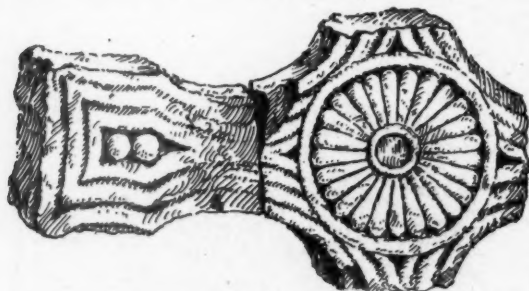


Fig. 4.—Fragment of a cross at Lastingham.

simple arrangement of scrolls, which surround a central boss (fig. 3). From the size of this cross-head, the shaft was probably about seventeen feet in height, but unless some portions of it

are discovered, it will never be known whether it exhibited a series of simple scrolls or Zoomorphic or-

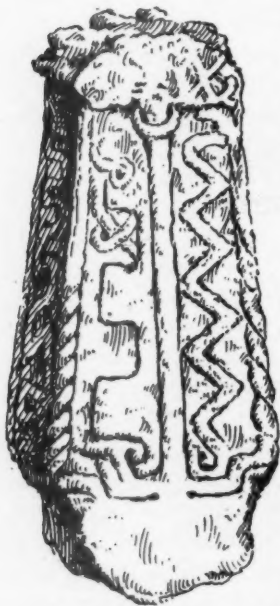


Fig. 6.—Shaft of cross at Lastingham.

to assist in any definite solution of its purpose. Fortunately this one fragment (fig. 2) consists of the centre and one horizontal arm, and from it the design of the cross-head is clear. A bold cable moulding borders a and independent,



Fig. 5.—The "Ainhow cross" at Lastingham.

namementation, scenes of the Passion, or acts of St. Cedd. Judging from other examples, this was doubtless a memorial to some honoured saint, and to whom more likely than St. Cedd, the apostle to the Læstings?

A similar portion of another cross, of smaller proportions but more finished detail, belongs to a slightly later period. In this the centre of the middle boss has

a socket-hole for the insertion of some object, and from it is a radiation contained within an outer circle (fig. 4). Three bands are carried around the arms and the intervening hollows, which contain two beads in bold relief.

Another cross, known as the "Ainhow Cross," was a wayside beacon, brought to the safe repository of this sanctuary when its mission was done, and it had fallen prone upon the moors (fig. 5).

The shaft of another cross remains, 2 ft. in height, including the tenon which entered the mortice of the base (fig. 6). Gracefully tapering towards the top, it has two wholly distinct designs on the same surface; on one side a chevron of double incisions, while on the other is seen either the indecision of the artist's mind or an attempt of a later sculptor to introduce interlacing bands on an earlier rectangular pattern. The whole is sur-

rounded by a cable, but the two panels are divided by a stem, the purpose of which gives food for conjecture. Lost at its very juncture with some totally different pattern, there is nothing to satisfy the aroused curiosity; but it seems probable that it divided off into bands, interlacing, and creating a maze encircling the main

Fig. 7.—Shaft of cross at Lastingham.



Fig. 8.—Jamb of doorway at Lastingham.



Another shaft (fig. 7), 4 ft. 8 ins. in height, is one of the best preserved. Here, again, the cable proves to be the favourite angle ornamentation of the tribe of the Læstings. The sculptor of this stone had a boldness of conception, and an eye to the orthodox serpentine symbolism of the Celtic and Byzantine churches, but he lacked confidence in his own design, he was undecided in the terminals of the reptiles' tails—in one he kept to zoological truth, but in the other he attempted originality of form, irrespective

of design, and failed. He could not lay down the axe at the right moment, and the result was a scrap of crossing ribands, and a cross between the undulating lines of the serpents' bodies, which weakened the effect. But this is condoned by the beautiful termination at the base, albeit but a knot enclosing a bead.

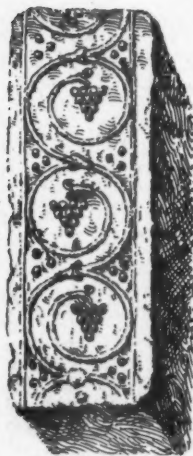


Fig. 9.—Jamb of doorway at Lastingham.

Two jambs of doorways, or windows (figs. 8 and 9), are of widely divergent designs. The first, of intertwining bands alternately enclosing buttons and forming twin knots, vies with the very best examples of Hiberno-Saxon work of the seventh century both in creation and manipulation; the other, of exquisite



Fig. 10.—Portion of lintel at Lastingham.

beauty, is worked on a harder stone, and is of less depth. The delicate tendrils enclosing bunches of grapes, savours more of the Lom-



Fig. 11.



Fig. 12.

Fragments at Lastingham.

bardic art, which was introduced with the Christianity of Wessex. Might it not have been brought hither in 635, after the Northumbrian King Oswald had stood godfather to Cynegils at his baptism by Birinus, and had married that royal convert's daughter; or might not the design have been sketched by one of his attendants? The former is the more probable, as the stone is foreign to Lastingham.

A portion of a lintel (fig. 10) of curious shape, shows the keel of a jamb dissolving into a flat soffit, which is decorated with a



Fig. 13.—Norman capital.

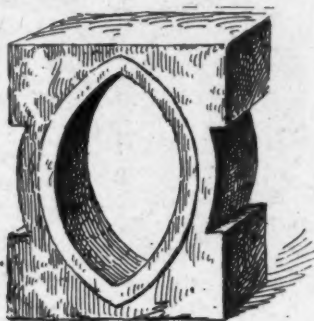


Fig. 14.—Vesica window.

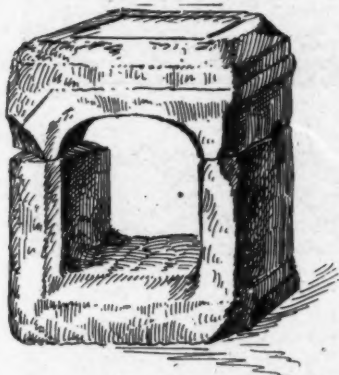


Fig. 15.—Bell turret.



Fig. 15A.—Piscina in South Chapel.

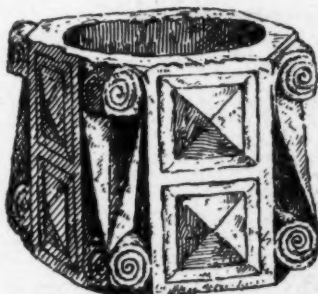


Fig. 16.—Holy Water stoup.

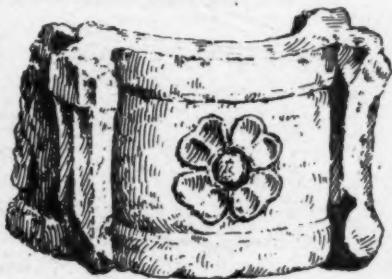


Fig. 17.—Holy Water stoup.

Lastingham.

beautifully cut chevron and bead; another fragment of the same width and pattern (fig. 11), has a particle of sculpture on

its flat surface, which, however, ill accords with the incised lines of the lintel, unless it was the central part with an independent decoration.



Fig. 18.

A small piece of stone of Scotie pattern (fig. 12) retains, to a certain degree, a Scandinavian influence in its continuous chain-like device.

Fragments of a period, which may be ascribed to the short tenure of Stephen of Whitby, nestle among the relics of an earlier age. A mutilated capital, at the angle of a stone measuring but $6\frac{1}{2}$ ins. total height,

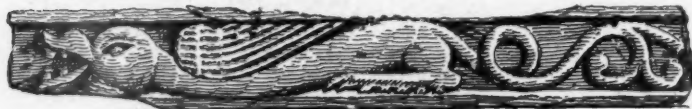


Fig. 19.



Fig. 20.



Fig. 21.

Carved woodwork at Lastingham.

has lost its volute, but retains sufficient beauty to enable one to picture it in its completeness (fig. 13).

There is a stone with a *vesica* opening (fig. 14), but the position it held in the days of its usefulness is unknown. The bell turret, with rope-worn groove, recalls the days when the saunce-bell declared to those villagers, unable to attend the church, that the "pure offering" was being presented before the Eternal Father (fig. 15).

Of two holy water stoups one is all but perfect, and its semi-classical details were probably sculptured with care late in the Norman era of England's history (fig. 16). Being detached, it is

sculptured on all four sides, and probably served for the north-west door. Its companion in age, a standard piscina, has been taken from the company of its fellows in the crypt, and—mysterious are the ways of architects—has been affixed to the west wall of the church above, just inside the south door, as though to do duty for a stoup, without considering the drain in its base. The other stoup—a fragment—is a beautiful memento of our fourteenth century forefathers (fig. 17), who, in plague and sickness, such as devastated the land in the middle of that century, would humbly ask that, the cleansing powers of that blessed water might be symbolical of the purifying of their souls, preparatory to bowing before Death's sickle.



Fig. 22.—Emblems of the Passion at Lastingham.

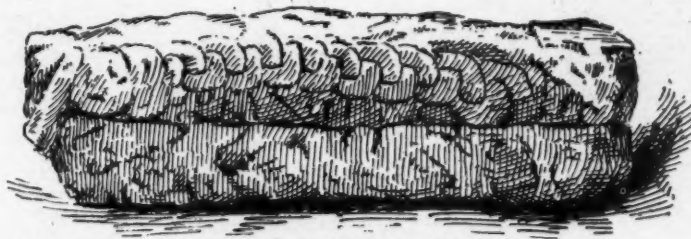


Fig. 23.—Hog-backed stone at Lastingham.

The head of a wyvern, 9½ ins. by 7 ins., presents a subject for the roaming imagination to locate; but individual opinion must waive dogmatism (fig. 18). Our own suggestion, from the appearance of the stone and somewhat worn crest, would figure it as the terminal of one of the arms to a stone seat of dignity; and as an abbatial chair no longer found a place in this church, it may have decorated the sedilia.

Badly consumed with damp rot are two of the most interesting remains of former decorative woodwork (figs. 19 and 20), the ages of which have been a lively source of antiquarian speculation. They are strips of oak, about 4 ft. by 7 ins., which originally formed part of the wall plate of the roof, probably in the twelfth century. They are deeply and effectively carved with mythological figures of a wyvern and a serpent.

Another piece of wood, 4 ft. 8 ins. by 10 ins. (fig. 21), is boldly carved with foliated bosses, and terminates in an oak leaf. This appears to have been part of a decorated rood beam.

The last wooden relic, of the fourteenth century, is a shield of the Passion (fig. 22). Divided quarterly by a cross of St. George are the seamless robe, the holy lance, three nails, and a scourge, the hammer, pincers, and a fourth nail.

Of sepulchral monuments, Lastingham is the happy possessor of one of the very few hog-



Fig. 24. — Grave Slab at Lastingham.

backed stones known to exist (fig. 23). 4 ft. long by 1 ft. 2 ins. wide, the upper part only has been decorated with a sculptured ornament, and mutilation of the cresting prevents a satisfactory tracing of the design.

A thirteenth century priest's grave slab is incised with a chalice on the top of a shaft, which was evidently intended, in the first

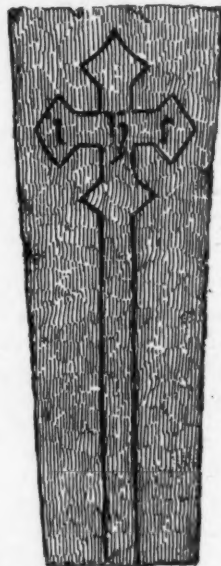


Fig. 25. — Grave Slab at Lastingham.

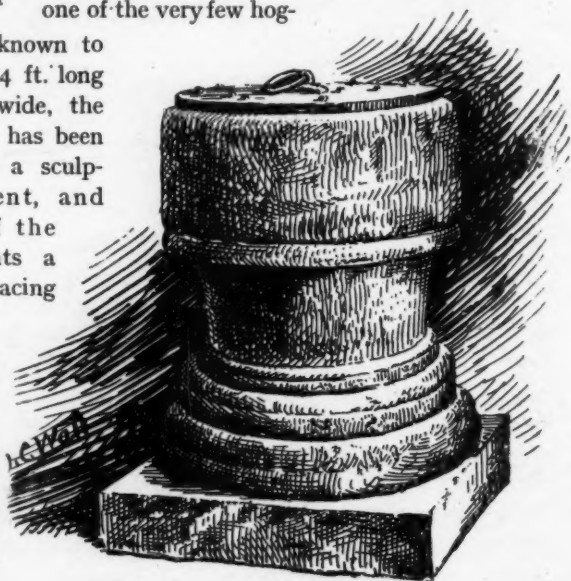
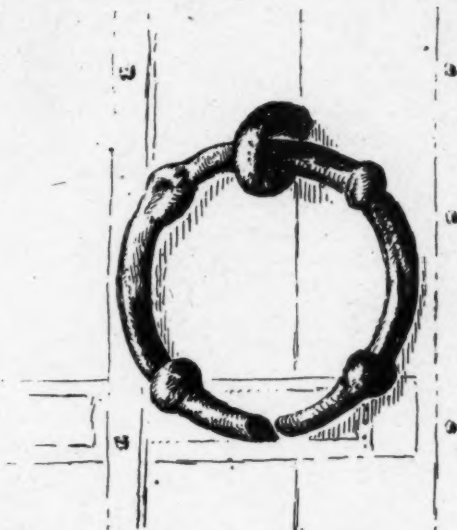


Fig. 26. — Font, Lastingham.

instance, to have represented a cross on three steps, but the design was departed from for the purpose of indicating the sacred calling of the deceased (fig. 24). Another slab of the sixteenth century (fig. 25) and a fractured one which covered the mortal remains of John de Spanton, complete the ecclesiastical relics, and their silent oratory eloquently speak of times before and after the raising of that Norman vault in which they are preserved.



Ancient door handle, Lastingham.

A piece of a quern and three stone cannon-balls speak of domestic industry and warlike strife. Quite consistently do they find a place midst the other relics, for in daily toil and mid bloodshed did the Church minister to the souls of her children, from the day St. Cedd came among the pagan Læstings, through mediæval devotion and revolutionary fanaticism, and will so minister to the end of time.

J. CHARLES WALL.

Christian Carthage.

With Illustrations by permission of the Rev. Père Delattre des Pères Blancs.

THERE are not many cities which can boast of such beautiful surroundings as ancient Carthage. It was situated upon the highest ground of a peninsula which is bounded upon one side by the Gulf of Tunis and the range of mountains ending at Cape Bon, formerly the promontory of Mercury, and upon the other, by an extensive plain and the Lake of Tunis.

From the ancient citadel, the Byrsa, where S. Louis is said to have died, one looks over a plain studded with white villas, luxurious gardens, rich fields and pastures stretching away to Jebel Bou-Kornajn—the mountain of two horns, and over the sea to another range, blue and rose-coloured until the setting sun gives it a fascinating golden blush. Standing upon the Acropolis one can imagine Dido, the poet's fancy, bidding adieu to Æneas, and the kindly S. Vincent de Paul tending the miserable galley slaves in the prisons of the Bey.

Nothing authentic is known of the African church before the end of the second century, but the tradition that there were 580 episcopal sees is sufficient to denote its importance. It produced three celebrated theologians—Tertullian in the second century, S. Cyprian in the third, and S. Augustin in the fourth; but although the foundation of the church seemed to be well established all over North Africa, it was soon practically extinguished by the Arab invasion at the end of the third century, and when war subsided, internal squabbles prevented it from rising to its former high position. Treachery and bloodshed prevailed for centuries in that part of the Roman Empire, until, in the seventh century, Christianity had so far disappeared, that the Arab governors proclaimed the uselessness of trying to collect the tax imposed upon their Christian subjects.

The chief see of the African church was Carthage, of which city S. Cyprian was a native, and eventually its bishop. He suffered martyrdom A.D. 258. The first occupant of the see was

Agrippinus—the last Cypriacus, who was living in 1076; but, between these two bishops, the names of only twenty-five are now known.

The city must have contained some theological or philosophical



Fig. 1.—The Adoration of the Magi. Bas-relief, Musée Lavigerie de S. Louis de Carthage.

school, as S. Augustin went there from Medaura to complete his studies. Of the one hundred and sixty churches belonging to the see, the ruins of only one have been discovered, the great basilica of Carthage, now in the field of Damous-el-Karita, measuring

sixty-five by forty-five mètres. The ruins are a mass of marble columns, fragments of capitals, and demolished walls; whether it was originally a Roman basilica, or whether it was built by the Christians with the materials of some destroyed Pagan temple, cannot at present be determined, as the whole area occupied by Carthage consists of the piling up of one edifice or tomb upon another. The Romans built upon the ruins of the punic city, the Arabs upon the Roman remains. Even in the cemeteries there are generally one upon the other, three series of tombs and sarcophagi. In the ruins of the basilica hundreds of bas-reliefs were found, probably the upper slabs of sarcophagi, with inscriptions and representations of Adam and Eve, the Good Shepherd, the Miracle



Fig. 2.—The Good Shepherd. Bas-relief, third-fourth centuries. Musée Lavignerie.

of the Loaves and Fishes, the Adoration of the Magi, and other subjects from the Gospels. Père Delattre believes these ruins to be those of the *Basilica major*, where the bodies of the martyred SS. Perpetua and Felicitas were buried. The scene of the death of these victims was the amphitheatre, the ruins of which being, unfortunately, near the railway station, it is quite impossible to visit them in peace. The guides are a pest all over Carthage, but especially in the amphitheatre, where one would like to kneel upon the soil which was trodden by the martyrs ere they were given to the wild beasts, and which was consecrated by their blood. One of the dens, or possibly the prison where the martyrs were confined while awaiting their turn, is now fitted up as a memorial chapel to S. Perpetua and her companions.

In the museum there are many relics of the Christian period. An inscription of the fifth century is curious, as the S at the beginning serves also for the word at the end : S + I DS PRO NO BIS QVIS CONT RANO. *Si Deus pro nobis quis contra nos ?*

Most of the inscriptions of tomb-stones are very simple. *Secundosa fidelis in pace. Quod vult deus fidelis in pace. Pascasius fidelis in pace vixit annos IIII.*

The formula *dormit in pace*, not unusual upon the epitaphs



Fig. 3.—Baptismal Ewer. No. II. Musée Lavigerie.



Fig. 4.—Reverse. No. II.

found at Lemta (*Leptis minor*), has not yet been discovered at Carthage, nor does it seem to have been the custom to mention the titles and the callings of the defunct upon the Christian tombs. But upon one of the oldest slabs found between Carthage and La Marsa, we read *Fortunatus in pace, procurator fundi Benbenne (n) Isis*.

The use of Pagan names after conversion, rare at Rome, seems to have been less so at Carthage : *Venus, Bonifatia et Gilius in pace ; item Gilius senis fidelis in pace.*

A large number of funeral slabs in mosaic have been found in Africa, with the same kinds of inscription and the sacred monogram, or a lamb or dove, the former with a long bushy tail like those of the modern Tunisian breed of sheep.

Many of the lamps have the Christian emblems, and some plates have also been found bearing designs of crosses, fish, angels, heads with nimbi, lambs, and doves, all of which are somewhat rare in collections of Christian antiquities.



Fig. 15.—Baptismal Ewer, fifth-sixth Centuries.
Terra cotta. Musée Lavigerie. No. I.



Fig. 6.—Reverse. No. I.

A chalice of unusual form is interesting, and some ewers bearing a cross and a fish are thought to have been used for Holy Baptism. The fish, which was an emblem of regeneration in the early Church from the fifth century, was frequently used in the decoration of baptismal fonts. Similarly these ewers are decorated with a fish and the letters A B C incised on each side of the cross; of this I will quote Père Delattre's explanation: "There was amongst the early Christians, at all events in Africa, a feeling of relationship between the cross and the first letters of the

alphabet; and from the fifth century it was the custom for those learning the alphabet to commence with the cross +, hence the custom even now of calling the alphabet *la croix, la sainte croix*." In the middle ages the cross and the alphabet were frequently incised upon church bells—the oldest Poitevine bell bears the first seventeen letters preceded by a cross.

It was Cardinal Lavigerie's great desire to restore Carthage to its ancient position as capital of Tunis; this was impossible, but he, nevertheless, restored the see and primacy of Carthage in the African church, and built a huge cathedral upon the hill of the Byrsa, which dominates the whole country. It is of the bastard style so frequent in modern France, but it is of good proportions, and is built of rich materials, of which marble and mosaic are the leading features. Round the clerestory are S. Louis' words to the effect that after the Patriarch of Rome, the Archbishop of Carthage holds the first episcopal seat in the world. Some marble tablets commemorate the names of the French knights who took the cross with S. Louis.

Upon the high altar in a reliquary, an imitation of the Sainte Chapelle, is the heart of S. Louis, which was brought a few years ago from Monreale, Sicily, and underneath in the crypt is the burial-place of Cardinal Lavigerie, whose remains were brought from Alger by a French warship in 1892; but it is in the hearts of his children, the Arabs, that his name will survive. His whole life was spent in their service, and the institution of the Congregation of the White Fathers was in their behalf. Wherever you go in Algeria the natives never cease to speak of him—they loved him, and now they adore his memory. At Biskra he founded an Arab hospital, in passing which my especial protector, "Mohammed," related many anecdotes of the great Cardinal's kindnesses.

The work of the White Fathers is missionary, but they also superintend all the excavations at Carthage, and train young men as missionaries. To be present at Vespers on a Sunday and hear seventy of these men chant the Psalms in unison without any instrumental accompaniment, is a pleasure unlikely to be forgotten—it is as the shout of the mighty.

IN THE CARTHAGE MUSEUM.

SOME of the latest finds of the White Fathers of S. Louis de Carthage are nine little terra-cotta statuettes of a type hitherto unexampled in excavations of the Punic cemeteries. Of the nine

brought to light, some are in a fair state of preservation, but the others are mere fragments scattered about the burial-chamber, which is ten mètres below the surface. The most perfect statue represents a woman playing a lyre, seated, similar in face and head-dress to the terra-cotta specimen from Larnaca in the Louvre. The hood covering the hair, which falls at the sides of the face upon the shoulders, ends in a long veil descending to the feet. The

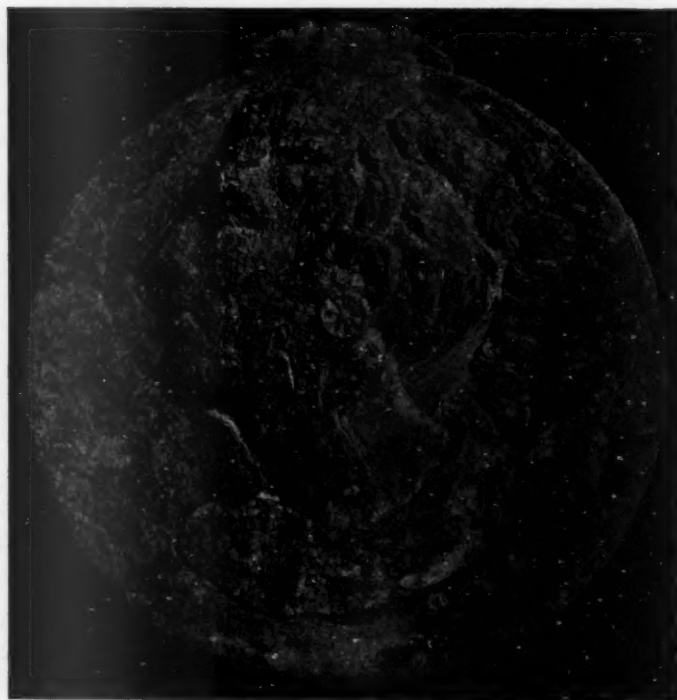


Fig. 7.—Cover of a mirror box found in the Punie necropolis.

upper part of the lyre terminates in a swan's head. The left hand behind the instrument is well modelled, the style is that of the best Greek period, and it has still traces of colour. The legs of the seat represent those of a griffin or other creature of the same character. One of the statuettes is modelled at the back, the sculptor manipulating the folds of the tunic and veil. This, states Père Delattre, comes from a source from which, so far, few examples have been found.

In another Punic grave among the usual contents was the cover of a mirror box, a bronze disc, sixteen *centimètres* in diameter,



Nécropole punique de Carthage — III. Rasoir carthaginois.

Fig. 8.—Carthaginian hatchet razor found in the Punic necropolis. (Bronze.)

representing a beautiful woman's head in profile, evidently Hellenic in origin. The hair is dressed in a sort of chignon at the back; a little silver disc forms the ear-ring.

A very beautiful razor has also lately been unearthed, bearing an incised design of Hercules clothed in a lion's skin, and resting upon his club. The animal's head forms a helmet—the drawing is good, the pose most elegant.

The reverse is less artistic—a person with a crown of feathers (?), holding a spear over a fallen enemy, who seems to be begging for mercy.

SOPHIA BEALE.



Lights of Other Days.

CANDLESTICKS AND LANTERNS.

(1)—CANDLESTICKS.

IN pursuing our enquiry into the condition of homely life when such light-givers as the peerman were in vogue, we are met by a group of peculiar implements which certainly were the very reverse of anything akin to the Will o' the Wisps of that bygone epoch. A good deal of "glimmering" or "gloaming" might be, and no doubt was, tolerated during the long "forenichts" of winter in the farm-houses; but to the busy village tradesman a clear, constant and equable light was required. Without it what became of the weaver, the bootmaker, the tailor? To the last named, indeed, such a provision of light was an absolute *sine quâ non*; fancy stitching at a dark suit in the glimmer of a flaring torch! "Johnnie Gibb" knew better, so he provided himself with a sturdy, plain, solid support for holding several candles at once, and placed between them a large round hollow into which the trimmings of his well-snuffed wick were dropped, from time to time, as the flame waned and the smoke warned him to brighten the light. Why these tailors' candlesticks took the form of Roman altars is a problem we may touch later on; when they did so may be approximately ascertained by noting the dates incised along with their owners' names, though the earliest known specimens so dated may, of course, not represent the earliest candlestick of this type in use.¹

In the Scottish National Collection there are several examples of these tailors' candlesticks. They are all of stone, and mostly carved out in direct and almost complete resemblance to the typical Roman altar. Our first illustration (fig. 1) shows a plain, heavy, and broken specimen, which was found built into the wall of a

¹ In an important and very suggestive article on "The Archæology of Lighting Appliances," by Mr. J. Romilly Allen, in the *Proc. Soc. Ant., Scot.*, vol. xxii., p. 84, reference is made to a paper by Rev. J. Lees, read before the British Archæological Institute, describing certain "Cresset Stones" which bear some resemblance to the Roman altar candlestick.

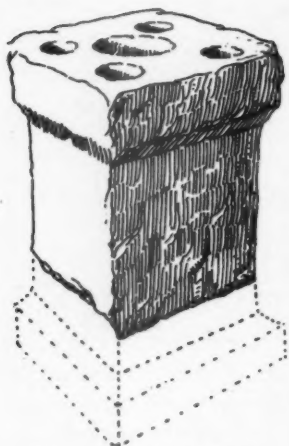


Fig. 1.—Tailor's Candlestick from Dalkeith.

mon-placeness. How different from the next specimen—a really neatly carved and well-proportioned altar (fig. 2), which possesses all that the first lacks: evidence of proprietorship first of all, and of the honourable pride this man (whose initials were I.A.) took in his craft and its belongings. The date is 1634, possibly the earliest dated specimen known. The next drawing shows a specially interesting candlestick (fig. 3). It has an octagonal



Fig. 2B.—Tailor's Candlestick in form of Roman Altar.

house at Dalkeith. In its present condition, lacking the base, it stands 10 ins. in height, and is 8 ins. square at the top. It has four candle-sockets and a large central saucer-shaped snuff-holder. This severely utilitarian implement, devoid of the least line of decoration or of any representation of the "shears" or the "goose" belonging to the tradesman's outfit, uninitialled and undated, could surely never have been put to any graceful use, or helped to shed light upon the trappings of any rustic Beau Brummel—there is such a journeyman look about its uncouth contours, a hard everyday com-



Fig. 2A.—Tailor's Candlestick in form of Roman Altar.

mon-placeness. How different from the next specimen—a really neatly carved and well-proportioned altar (fig. 2), which possesses all that the first lacks: evidence of proprietorship first of all, and of the honourable pride this man (whose initials were I.A.) took in his craft and its belongings. The date is 1634, possibly the earliest dated specimen known. The next drawing shows a specially interesting candlestick (fig. 3). It has an octagonal top, and in most other respects bears a close resemblance to the last specimen; but it is larger, and, in addition to the symbols of the craft, the owner's name—Andro Lesels—with the initials repeated on a separate face. Its fourth side is particularly conspicuous by reason of a neat shield with coat of arms carved in strong relief. This shield itself is of interest, it has a double tressure and eight *fleur-de-lis*, and, above two hearts, one of which is faintly incised within the

other, is an oblong bearing three buckles. On first thoughts the idea that Lesels was a corrupted form of Lascelles occurred, with the assumption that this coat of arms belonged to that French family. On consulting the Lord Lyon King of Arms, however, it was made clear that the coat rather suggested that of Leslie, which has a bend and three buckles, and possibly the spelling, Lesels, was a variant of Leslie. However this may be, the shield serves to specialise this candlestick.

In the example that follows (fig. 4), though the general resemblance is maintained, we notice only three sockets round the snuff-holder. Curiously enough, the initials I.A. are incised on this candlestick also, and with the date 1646, a dozen years later than that affixed to the candlestick above noticed with the same initials. There is no record showing the source from which the earlier candlestick was obtained,

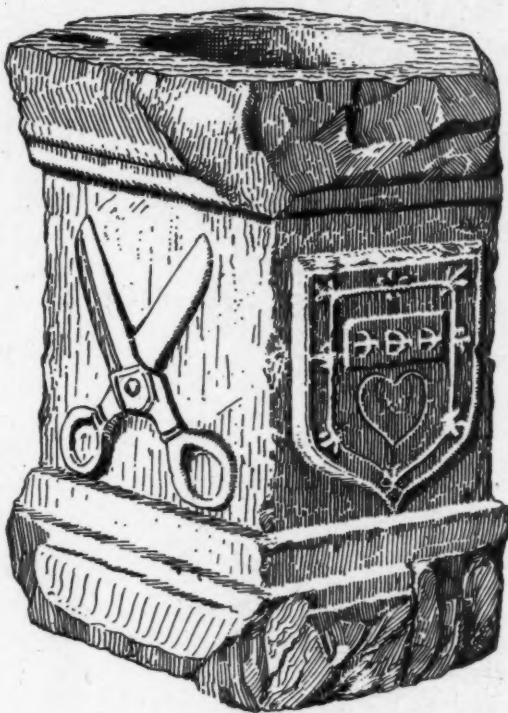


Fig. 3.—Tailor's Candlestick.

but, the original of fig. 4 is in the museum at Perth. A fifth example is but a fragment of the upper portion of the Roman altar, and only differs from the others in having the snuff-holder deeply cut out in the shape of a heart. The last specimen here shown (fig. 5) is a departure from the typical form. Instead of the square top and moulded edges, this candlestick is cut out of a squarish block of stone in two tiers, with a couple of sockets on each, and a slight hollow, presumably as the snuff-holder,

between the two upper sockets. Moreover, it possesses two pairs of "shears" and two specimens of the "goose." One might conjecture all this implied a partnership in business, and,

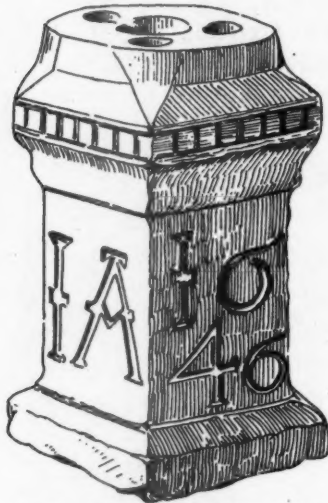


Fig. 4A.—Tailor's Candlestick.

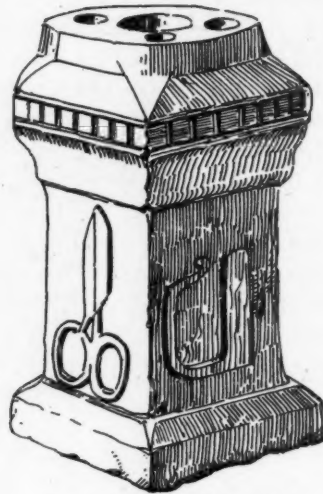


Fig. 4B.—Tailor's Candlestick.

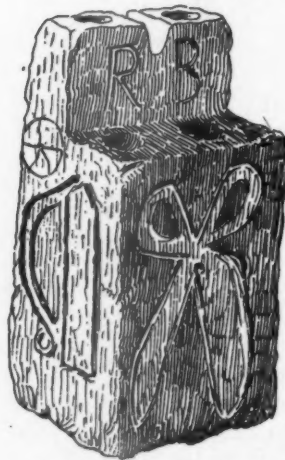


Fig. 5A.—Tailor's Candlestick.



Fig. 5B.—Tailor's Candlestick.

if so, in lights, were it not for the simple R.B. incised on the face of the upper tier. This specimen was acquired with the Sturrock Collection.

An uncommon form of stone candlestick, barely to be called picturesque, is composed of four thick pillars built round a wide oblong-shaped snuff-holder. It stands $8\frac{1}{2}$ ins. in height, and is $6\frac{1}{2}$ ins. in full width, and it is heavy enough to have been used in the same way and subjected to the same unkind treatment as most of the Roman altar specimens appear to have been.

Metal candlesticks introduce us to a metal probably very little known—this is *Latten*. This substance is described, under its French appellation *Laiton*, as copper made yellow by the admixture of a little calamine; and, on pressing our enquiry, we find calamine described as the *Lapis*

Calaminaris or *Cadmia nativa*, which is said to be the crust formed in zinc furnaces containing ten to twenty per cent. of cadmium, which is a roundabout way of stating that *Latten* is a kind of brass. One authority, indeed, describes *Latten*¹ outright as sheet-brass, adding the note, which is of some archaeological interest, that during the reign of Henry

VIII. frequent mention is made of "mines of latten" in various public records,



Fig. 6.—Top of Candlestick of latten from Wigtonshire.



Fig. 7.—Candlestick of wood with brass sconce.



Fig. 8.—Wooden Candlestick from Inverkeithing.

¹ See under "Latten," *Chambers' Encyclopædia*.

without explanation of its nature. This candlestick of latten is from Wigtownshire, being one of the many donations to the National Museum made by the present President of the Society of Antiquaries of Scotland, the Rt. Hon. Sir H. E. Maxwell, of Monreith. My drawing of it (fig. 6) was purposely made as viewed from above in order to bring well out the very neat socket and branching fork on either side, the shaping of which is

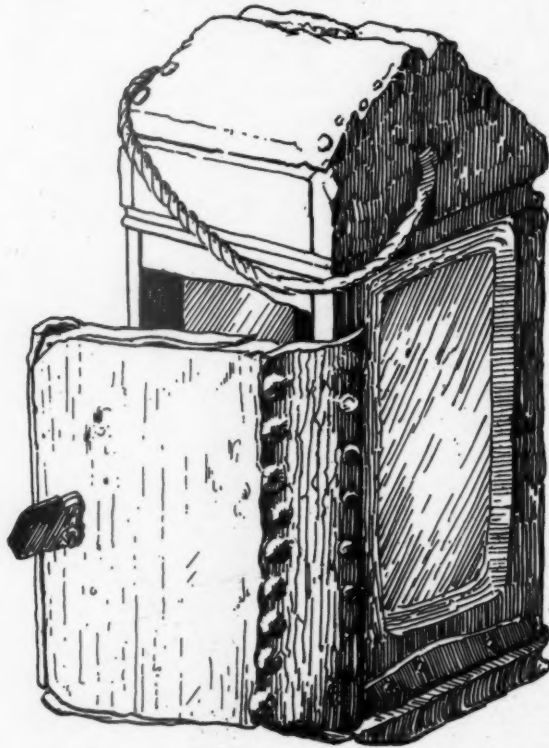


Fig. 9.—Lantern of wood and horn from Aberdeenshire.

unusually skilful and finished with much care. In the circular tripod base these same qualities are also apparent. The candlestick stands $7\frac{1}{2}$ ins. in height, and measures across the feet 4 ins.

The use of wood as a material for candlesticks does not seem consonant with the cautiousness of thrifty folk—Scots or English, yet such do exist. Our next illustration (fig. 7) consists of a round flat base, a fluted pillar and upper portion

of stem entirely of polished dark red wood, surmounted by a fairly wide sconce of brass scalloped along the edge. One need scarcely marvel that the wood just beneath the brass mounting has split with use. This candle-stick belonged to Lady Lovat,¹ a name

¹ The wife of "Simon Fraser of Beaufort, better known to infamy as Lord Lovat." (Hill Burton, *Hist. Scot.*, vol. i., p. 178.) He was the originator of the Queensberry Plot in 1703, took an active share in the Rebellions of 1715 and 1745, and in the following year "was sent to his last account laden with an almost unexampled heap of crimes." (*Ibid.*, vol. ii., p. 530.)

which swiftly recalls memories of pathetic interest enough of the ill-used and ill-fated Lady Grange.¹

With an illustration of the rather quaint wooden candlestick (fig. 8) from Inverkeithing, this notice of candlesticks may close. It is made of alderwood, lathe-turned, and stained and polished, and consists of a solid carrot-form body into which are slotted the four thin leg-pieces terminating in horses' heads. There is no metal in this candlestick, nor is its slender build and the comparatively narrow "tread" of its supports at all conducive to safety. It stands about 10 ins. in height.

(II.) LANTERNS OF WOOD AND TIN.

Hitherto we have mainly been considering the implements and appliances constructed for the diffusion of light more or less fixed and confined to indoor purposes. In studying some of the implements next in order, we shall try to ascertain how far towards usefulness some of the portable contrivances attained, or how far short of the ideal they fall.

Take for example this substantial and cleverly-made lantern² (fig. 9) of wood and horn, a striking example of homely ingenuity and in its way a very picturesque object. The bottom, sides, and gable-shaped top are of wood, so stained and scarred and with edges so rounded and polished by use that one cannot with any certainty say what the wood is. On to the bottom, which is 5 ins. square, there are nailed three side pieces, measuring at the apex 10½ ins. in height and 4½ ins. in width, the

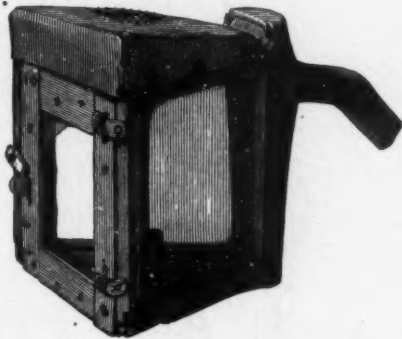


Fig. 10.—Lady Grizel Baillie's Lantern.

¹ The wife of James Erskine, of Grange, a brother of the Earl of Mar. He was on the Scottish Bench between 1707 and 1734, secretly a Jacobite, a born intriguer and an accomplished hypocrite. In 1732, Lady Grange, partially insane, was, by her husband's orders, kidnapped, and conveyed through Glencoe to Loch Hourm, thence to the Isle of Hasker, near Skye, and finally to St. Kilda. Vide J. Hill Burton's *Hist. Scot.*, vol. ii., p. 304, and for some further light on this dark page of family history, Papers by David Laing, in *Proc. Soc. Antig. Scot.*, vol. x., p. 722, vol. xi., p. 595, and vol. xii., p. 312, the last containing a copy of the original letter of Separation, &c., from Rachael Chiesly, to James Erskine of Grange.

² We may note in passing that the New English Dictionary records no fewer than eighteen varieties in the spelling of this word; and adds, "that the form *lanthorn* is probably due to popular etymology, lanterns having formerly been almost always made of horn."

Friar's Lantern was an old rustic name for *Ignis fatuus*, Will o' the Wisp.

top being formed of two sloping pieces $4\frac{1}{2}$ ins. in length by $2\frac{1}{4}$ ins. in width. These top pieces do not meet, except at the extreme outer angles, for a wide irregularly-scooped hollow has been made there to act as a smoke vent. They are nailed to the uprights; whether the nailing became insecure or not the sides are, in addition, bound, both vertically and horizontally, by strong tarred cords knotted at the angles. The cords are fastened in a twisted loop round a flat-headed nail, which also helps to

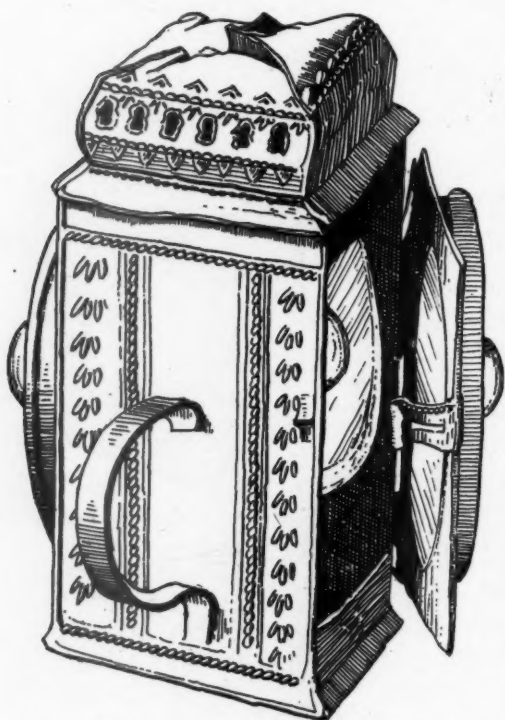


Fig. 11.—"Bull's-eye" Lantern of tin.

hold firmly down a broad strap of leather to the foot of the side behind the door: this leather is now so hard and tough as to be with difficulty distinguished from iron. The sides or windows within this framework of wood are of horn, well secured in their places by putty. The door is of wood half an inch in thickness, hinged with stout flexible leather fastened with seventeen rivet-headed nails on the outside, the three edges of the door being turned over with leather similarly fastened.

The floor of the lantern is pierced by a rudely circular candle hole, and the lantern is carried by a short thick cord run through the "gables" and knotted within.

Though devoid of written record, this sturdy old homely lantern, with its unmistakable signs of rough and frequent use and its stout lineaments well adapted for such use, is in its own way an epitome of the self-dependence and ingenuity of the maker who

fashioned it with the simple tools and simpler materials at hand, scorning to procure a costlier and more showy article. Likely as not, he lived far away from all shops!

About our next specimen (fig. 10) both incident and romance have cast a glamour of pathetic and personal interest, for this curious, simple, three-cornered lantern was carried by Lady Grizel Baillie on her nightly visits to her father, Sir Patrick Hume, during his concealment in the vault beneath Polwarth Church, in 1684. It was through the good offices of the Misses Warrender that this unique specimen found its resting-place in the National Museum.¹

A close comparison with the preceding specimen shows that in three respects only is this lantern an improvement upon that; its sides are of glass, it has a tin candle-socket, and the broad triangular top is of tin perforated with a large round smoke-hole surrounded by numerous small holes, otherwise its features are of a truth plebeian enough! Note the handle and back, simply the curved branch and vertically cut stem of an

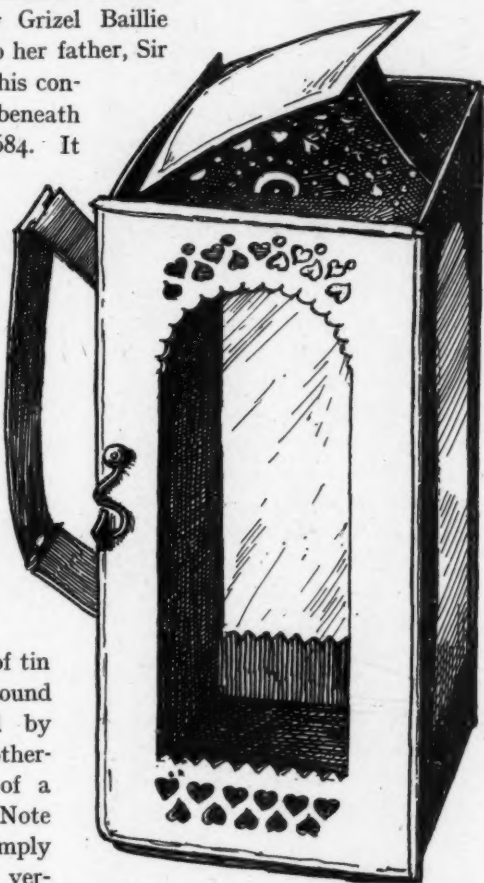


Fig. 12.—Glasgow Apprentice's Lantern.

¹ Sir P. Hume was suspected of being concerned in the Ryehouse Plot, and only saved his life by concealing himself in the vault beneath Polwarth Church. His eldest daughter, Grizel, then only 18, lived with her mother at Redbraes, about one mile off. She brought her father food and drink every night for a month, crossing the churchyard to do so, and hastening home at the first glimmerings of dawn. "For fear of exciting the suspicions of the servants, she had to convey part of her own dinner off her plate into her lap, in order to secure food for her father; and it was on one of these occasions that her little brother Sandy (afterwards the second Lord Marchmont), turned to Lady Polwarth in consternation, and complained: 'Mother, will ye look at Grizel; while we have been eating our broth, she has eaten up the whole sheep's head!'" (*Marchmont, and the Homes of Polwarth*, by Margaret Warrender, p. 31.)

ash-tree, polished only by much handling; the wooden framework of the windows, each of two common thinnish pieces of wood, clamped together by the simple process of hammering down the points of the nails when driven through; the bottom, of two still thinner and now very much worm-eaten pieces, held to the uprights by four clumsy nails; the tin cap, not even cut to fit exactly, fastened to the top-piece with equally clumsy nails; and the slight (one would think barely sufficient) leathern straps which form the hinges of the door.

And yet the lantern is as firm and solid as possible, and, were it reglazed, would be as serviceable to-day as when, more than two hundred years ago, devoted Lady Grizel held it in her dainty hand.

Our next specimen (fig. 11) is entirely of tin and glass, smaller than the lantern just noticed, being only $5\frac{1}{2}$ ins. in height, with definite decoration and a "bull's-eye" in each of its three windows. The style of its ornament is so obvious as to call for no comment. There is a small candle-socket, and attached to the back of the inside of the lantern is a narrow vertical strip of tin just over 2 ins. long, having its upper end free. Unless this

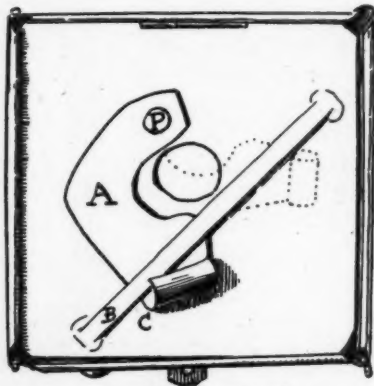


Fig. 13.—Candle-holder in Glasgow Apprentice's Lantern.

were a contrivance for suspending a small reflector by—as in quite modern toy magic-lanterns—it is not easy to account for. The thin metal base of this lantern is kept from direct contact with any surface liable to be damaged by heat by four small strips of tin soldered at the angles and bent round so as to form a kind of foot.

Folding pocket-lanterns of thin metal, hinged something on the same principle as the up-to-date sandwich case, would seem to have been in common use not so very long ago. The specimen here illustrated (fig. 12) belongs to the class known as Glasgow Apprentice Lanterns, and was once in the Sim Collection. It is of tin $6\frac{3}{4}$ ins. in height and $3\frac{1}{4}$ ins. in width; its sides are of horn held in place by an edging of tin soldered on the inside;

the top is of open work, as are also the curved tops of the sides and their straight bases. Small brass hooks pivoted on a flat-headed stud fasten the sides. When open, the lantern is $3\frac{1}{2}$ ins. wide and thick, when closed $\frac{3}{4}$ in. thick. On the bottom is a clever contrivance for adapting the candle-hole to the size of the candle (see fig. 13). It consists of three parts: P, the pivot upon which A, the sneck, turns, and slides below the bar B in such a

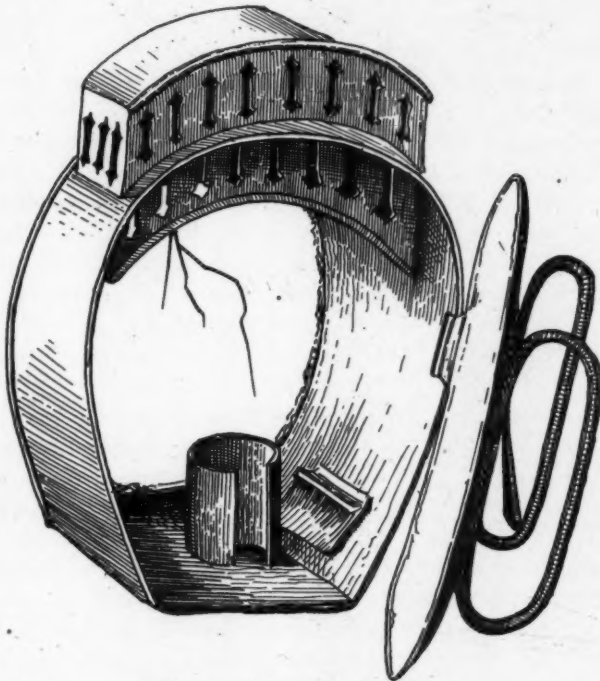


Fig. 14.—Lantern of iron and glass.

manner that by pushing the little rolled end of tin, C, upwards we can alter its position to that of the dotted lines, and thereby diminish the candle-hole from a circle $\frac{3}{4}$ of an inch in diameter to an ellipse of less than half that space.

A better finished and more "natty" specimen was bought recently at Dundee, and shown to me by Mr. D. Falconer.

An unusually large heavy tin lantern, with conical top, now in the Museum, hails from Aberdeenshire. It possesses few of the attributes of quaintness or picturesqueness exhibited by most

of the examples here described, except for the fact of its "light-holes," which are protuberant, being fitted with a curiously varied set of glasses, some of them star-shaped—one has a scalloped edge. The vertical height of this cylindrical lantern is $9\frac{1}{4}$ ins., but, including the conical top, 13 ins.; the diameter of its base is $6\frac{1}{2}$ ins. The top has a short chimney, and is also perforated with small holes in a pattern of rings. Externally attached to one part, just below the rim of the top-piece, is a projecting ring of metal half an inch deep, and directly below it, attached to the base, a second such ring, a contrivance by which the lantern could be suspended to some part of a cart, probably, or to an upright staple in an outhouse.

I bring these notes to a conclusion with a drawing of what seems a very uncommon form of lantern (fig. 14). It is horse-shoe shaped, and of iron and glass: it stands only 4 ins. in height, is $3\frac{1}{2}$ ins. wide, and nearly 2 ins. deep. Into the upper part is fitted a movable chimney with long neatly-cut holes; this can be pushed down so as to lie flush with the top, or can be raised as shown in the illustration. There is a socket for a single piece of tin left unjoined at the edges. The door is provided in the middle of the outside with a strap of tin, soldered at the upper end in such a way that its lower end could be pushed into a crevice or small iron loop, and on either side of this "hook" is a handle formed of two pieces of wire rod one-eighth of an inch thick, which can turn back flat against the door, or be turned out projectingly as shown. The fastener is gone. The use of the wire rod, which appears to be the same as that of which wire fencing is made, proves that this odd little lantern cannot lay claim to a high antiquity; but its very homeliness of construction renders it an object of some interest, and it, along with flint, steels, tinder-box, rush-light, wooden spunks, will, ere long, who knows, share in the attention of future antiquarians, who will look back upon an early box of Bryant & May's matches or a pocket vesta-box with the same respect as we do upon these various forms of the Lights of Other Days.

FRED. R. COLES.

On Sprott's Illustrated Chronicle.

WE are so familiar with written history as the finished article that we are apt to ignore—some of us quite literally so—all the labour that has gone before the perfecting of the stories of the various nations.

While enjoying at our ease their perusal, we think too seldom of the favouring fortune that has brought to light, or the care that has preserved, the ancient records; the laborious and patient skill that has deciphered and transcribed them, the zeal that has collated and compared them; bestowing our admiration rather upon the synthetic and descriptive powers which finally have made to pass before us the long and splendid pageant of the past.

It is the great writer wielding the pen of the painter in words who attracts the chief notice and the public praise, and perhaps it is rightly so that the Gibbons, the Macaulays, the Froudes, and the Freemans should command the reader's admiration; while those whose labours have disclosed the sources, laid the foundations, and made available the materials of history, are for the most part unknown to fame. Doubtless their work was their reward, for there is a peculiar fascination in the study of the sources of history in their originals—in the endeavour to elucidate some obscure point of history from parchment rolls yellow with age, and faded from such filtration of light as has reached them in the long passage of time.



Fig. 1.—Temptation of Adam and Eve,
from Sprott's Chronicle.

The main sources of our British history have been long known and much studied, and possibly the last word has been said upon them. There is, indeed, a certain sameness and similarity about them, due doubtless to the fact that their compilers were in most cases cloistered ecclesiastics, or others connected more or less closely with the clergy. In many instances we find the similarity so striking as to suggest plagiarism, in some cases no attempt being made to conceal the copyist's crime—if such it be. This is so often the case that it is superfluous to cite examples on any extended scale. We may see an instance in the "Annals" of Roger of Hoveden, wherein we find nearly the whole account of the two Mercian Kings Cuthred and Sigebert (occupying fifty-

five lines in Saville's folio "Scriptores") taken almost verbatim from Henry of Huntingdon, and not only the main facts, but even the subsequent moralising.



Fig. 2.—Vintage Scene, from Sprott's Chronicle.

The manuscripts of these ancient authorities exist in originals, transcripts, or excerpts, in various large libraries, such as the Bodleian and the British Museum; some in semi-private hands, such as the Society of Antiquaries; others in

the libraries of private individuals, and, speaking generally, are not available for prolonged study. But there is one ancient manuscript which has been rendered accessible by its reproduction in fac-simile, in spite of its great length; but as a limited number of copies were issued, it is now scarce, and is certainly known to few. This manuscript is an illustrated Chronicle of Sacred and Profane History, and is supposed to have been written by a certain Thomas Sprott in the thirteenth century. Belonging to Joseph Meyer, of Liverpool, it was edited in 1851 by Dr. Bell, from the roll of twelve parchment membranes, headed in a faint and later hand, "*Chronica Thomæ Sprott.*"

Thomas Sprott was a Benedictine monk of S. Augustine's,

Canterbury, who flourished at the latter part of the thirteenth century. Pitseus, the historian, says he was "a man of religious life and uncommon erudition," whose "flores historiarum" were collected and edited, with additions, by Thomas Thorne, a monk of the same house. He mentions particularly a chronicle of the affairs of S. Augustine's Monastery, "et alia quædam." Leland says Sprott was distinguished not only for his piety but also for his solid learning. Bale writes in a similar way.

That a "Sprott's Chronicle," apart from his annals of Canterbury, was in existence was the opinion of all these historians, and also of Somner and Hearne. The latter, indeed, published in 1719 what he called "Sprott's Chronicle," with other historical fragments, edited from a manuscript in Sir Edward Dering's library labelled with that title.

It will be interesting to compare this with the fac-simile edited by Bell, only regretting that the two originals are not forthcoming.

As already observed, Bell's "Sprott's Chronicle" is written on twelve parchment membranes. In seven of these on the dorsum is written the Sacred History alone, while

throughout, with the exception of a few paragraphs, each membrane is divided into two columns, one of which is, in a way, a supplement of the other. As this is effected on no systematic method, it involves a certain amount of confusion and repetition. Hearne's chronicler, whoever he may have been, had a more orderly method, his paragraphs usually beginning with "Anno," "hoc Anno," or "eodem anno," while Bell's "Sprott" often commences with "Iste," followed by the name of the King or other person of whom he is writing, although in the great majority of cases he has not mentioned him before. Covering, as it does, such a length of time, namely, from the Creation to the reign of Edward I., this chronicle



Fig. 3.—The Nativity, from Sprott's Chronicle.

must needs be presented in a very condensed form in order to be included within its moderate bulk. Yet Sprott has found room to decorate it with half-a-dozen miniature pictures, a large number of portraits of kings and rulers, and a still larger number of drawings of variously shaped crowns supplemented by diagrammatically presented pedigrees.

These very fanciful portraits of the kings and great ones of the world have a sameness truly remarkable, with benevolence as the most distinguishing feature of countenances that verge in some instances upon fatuity. With one or two exceptions there is no incident instanced, or statement recorded, which may not be found in other historians, but there is, in its due season,

a marked emphasis and reiteration of one phase of the politics of the period, and that is the question of the suzerainty of the English kings over Scotland. From the time of Athelstane until the concluding paragraph of this chronicle, this overlordship is insisted upon to a marked degree, and this of itself seems to point strongly to the contemporaneity of the historian with the



Fig. 4.—The Crucifixion, from Sprott's Chronicle.

period of the early Plantagenets, when this question was a matter of active politics. This fact leads Bell to consider that Sprott was undoubtedly a chronicler of facts within his own knowledge, and he even opines that he died in the reign of the first Edward, although the death of this king is narrated in the last few paragraphs of this history, a statement, he thinks, which might well have been inserted by a later hand.

There is, however, no reason to account this an interpolation, for it is quite easy to imagine that, taking so pronounced a view as to Scotland's feudality, Sprott, although living into the reign of Edward II., would choose to terminate his chronicle with the successes

of the first Edward rather than have to relate the failures of the second. While, on the other hand, had his life extended to the reign of Edward III., he would have rejoiced to chronicle the victories of that king, and to balance Bannockburn with Halidon Hill and Neville's Cross.

The fact that there is little ecclesiastical history and no particular reference to the monastic establishment of Canterbury, of which Thomas Sprott was a member, may seem by some to militate against Sprott's authorship of this chronicle; on the other hand, since he had already published the well-known "annals" of S. Augustine's, there was no necessity for any further particular mention of such matters in a chronicle of wider scope.

There is a considerable amount of obscurity in some sentences

here and there throughout this history, and this may in part justify some extraordinary renderings in the translation with which Dr. Bell accompanies the issue of the fac-simile of this roll. Here and there he omits words, and even whole sentences, in a way which betokens carelessness or haste rather than intention, since no reason for the omissions is apparent.

Since there are thus two chronicles purporting to be written by this same monk, Thomas Sprott, namely, that published in the eighteenth century by the well-known Hearne, and the fac-simile



Fig. 5.—The Resurrection, from Sprott's Chronicle.

with translation issued by Dr. Bell in the nineteenth century, it will be of interest to compare the two, not in order to identify them with one author, but to note the points in which they agree, which are sufficiently numerous to be noticeable. It is somewhat remarkable, for instance, that they both begin their chronicle in words absolutely identical; commencing, as so many mediæval histories did, with the Creation, both Hearne's and Bell's Sprott describe the formation of Adam out of the dust of the earth "in the land of Damascus outside Paradise on the sixth day of the age, and placed in Paradise was ejected in the afternoon, having committed sin the same day," Hearne's Sprott adding a few details, as that an angel cast him out and into the Valley of Jehosaphat, where he became the father of thirty sons and as many daughters. It will be

seen from the appended Latin of the originals¹ that the similarity of words is not only remarkable, but also the phraseology and the evident community of derivation. Bell notes this remarkable coincidence in his preface, but so inaccurate is he, that the transcription he gives, for the sake of comparison, contains several errors in each of the short extracts.



Fig. 6.—King David, from Sprott's Chronicle.

Continuing the account of the

Fall, Sprott lapses into several

lines of moralising, cast in an alliterative form, lamenting how Adam fell "de luce in limum, de incolatu ad exilium, de Deo ad Demonum, de fructu ad fletu, de laude ad luctum, de joco ad jurgium, ab amore ad odium, de prosperitate ad penuriam, de gracia ad culpam, de pace ad penam," a concatenation of sounds very creditable for its ingenuity to a chronicler of the Dark Ages. He then enters on a catalogue of the descendants of Japhet, as

¹ *Hearne's Sprott* says: "Adam homo primus de limo terræ extra paradisum in agro Damasceno vi^o die seculi formatus, et in paradisum translatus ejusdem diei hora septima peccato ibidem commisso in vallem Josaphat post meridiem inde (virga angelo) dejectus est ubi xxx filios totidemque filias legitur procreasse."

Bell's Sprott says: "Formatus itaque Adam homo primus de limo terræ extra paradisum in agro damasceno sexto die seculi et in paradisum translatus peccatoque eodem die commisso dejectus est post meridiem."

they affected European history and geography, affirming that "the first man of the race of Japhet who entered Europe was called Alanus." This and the subsequent paragraphs, extending to twenty-three lines of the chronicle, are evidently taken with very slight alteration from Nennius' *History of the Britons*, and is exemplified with the first of Sprott's numerous pictured pedigrees.

The six ages of the world as given by Nennius are also adopted by Sprott, in words that evidence their derivation, but the later historian adds a seventh and an eighth. Both Hearne's Sprott and Bell's agree in making the ark one hundred and sixty years in building, and also in calling Cain a "seven-fold sinner." Indeed, it is chiefly in the Scriptural part of the history that the points of likeness are most marked; thus they both describe the deliverer of Israel, Ehud, as Ayoth and Aith, and make him ambidextrous instead of merely left-handed, as the Authorised Version has it in its account of the assassination of Eglon, King of Moab, a deed which these two chroniclers narrate in the same words. So, too, the death of Abimelech, struck by the fragment of a millstone cast upon him by a woman's hand, is described in exactly the same terms. The account of the destruction of the Brazen Serpent by Hezekiah is rendered in very similar words; but a stronger identity appears when they narrate 'Manasses' evil reign in the same terms, and using alike the same uncommon words. In describing how that wicked King "empurpled" the streets of Jerusalem, with innocent blood, Hearne's Sprott says: "Iste purpuravit plateas Jerusalem sanguine prophetarum," while Bell's Sprott uses the same striking words in a different order in recording that "Iste . . . plateas Jerusalem sanguine purpuravit"; while both include in Manasses' crimes the sawing asunder with a wooden saw the victims of his cruelty. Such identity alike of statements and of words point to a common and intimate relationship of origin in these two chronicles, which, if difficult to define, is none the



Fig. 7.—King, from Sprott's Chronicle.

less striking and actual. So, too, when narrating the origin of money, and of its Latin name, "pecunia," from the skins of beasts, "pecudes," both Hearne's and Bell's Sprott use the very same words, as well as in ascribing the subsequent making of metal money to Saturnus.¹ Likewise having attained the end of their history of the Kings of the Jews, they both say in identical words: "With this Zedechiah the Kingdom of the Jews terminated, whose rule, according to Josephus, lasted 514 years 6 months and 10 days. Afterwards their affairs were under the care of the priests except that for a time there were a few kings whose names are noted beneath." Obviously all this (with some other particulars now omitted) was derived from Josephus' history, to which both the chroniclers could have access; but what is notice-



Fig. 8.—Edward the Confessor, from Sprott's Chronicle.

able is that their *ipsis-sima verba* and construction of sentences are absolutely identical. Coming to British history both Hearne's and Bell's Sprott describe the advent of Brutus, his destruction of the inhabiting giants, and the names of his sons in precisely similar terms. It is an interesting fact that when he is describing how the Britons opposed Cæsar's passage of the Thames by fixing

sharpened piles, cased with metal, in the bed of the river, Bell's Sprott states that they may still be seen fixed in the ground.

Passing on to the history of the fifth and sixth centuries, and the conflicts of the Britons and Saxons, this chronicler has evidently resorted largely to Geoffrey of Monmouth for his facts—and fancies—while, when dealing with Ethelbert, the first Christian king, and his wife Bertha, and other Saxon kinglets of the succeeding century, he has drawn extensively, and with verbal identity in many parts, upon William of Malmesbury's history. In his

¹ *Hearne's Sprott* says: "Pecunia dicitur a pecude eoquod primo fiebat de coreo pecudum; et post, Saturnus de aere illam figuravit."

Bell's Sprott says: "Pecunia dicta est aperudibus eoquod primo fiebant de corio pecudis Post modum Saturnus figuravit eos de aere."

account of "Cedwalla, king and monk," he follows Henry of Huntingdon's history in all its particulars, and in many of its exact words, not omitting the first four lines of that chronicler's turgid versiform epitaph on that king. His history of the Mercian King Offa, builder of Offa's Dyke, is taken with much verbal exactitude from Roger of Hovedon; while for his narration of Alfred's deeds he has apparently gone to Henry of Huntingdon, for he inserts eight out of the fourteen eulogistic lines of verse which the learned Archdeacon of Huntingdon wrote in honour of that great king. Thus it appears that our chronicler, whether Thomas Sprott or some other, was at least a widely-read man, when the limited literary resources of those days are taken into account. When he comes to the events of the tenth century he begins to show that tendency which Bell, his editor, has noticed—though its



Fig. 9.—Julius Caesar and Rollo, from Sprott's Chronicle.

earliest instances seem to have escaped him—namely, to emphasise by frequent mention the question of the suzerainty of England over Scotland. For as early as his account of events in Athelstane's reign he enters into more details than he usually employs in describing Athelstane's conquest of Constantine, King of the Scots, the subsequent "rebellion" of the latter, his second rebellion, and ultimate submission. Further on he narrates how King Edred, "after conquering the Northumbrians turned his ensigns against Scotland, now rebellious . . . but they submitted without a contest, and swore their accustomed fealty." In the succeeding reign, says our chronicler, "the Scots made no rebellion."

Dealing with Edgar the Pacific, a further example is afforded of the number and variety of the sources of history laid under requisition by our author, for four lines of a peculiar and

perfidious eulogy of that king are found to be verbally identical, though the order of one or two words is changed, with a similar passage in the "*Chronica de Mailros*." When he comes to speak of Edmund Ironside we find a remarkable identity of statement between this Sprott of Bell's editing and the Sprott of the older Hearne; for they both, in contradiction of every other chronicler, affirm the legitimate birth of that strenuous king. Hearne's Sprott says: "Ethelred married successively two wives. By the first of them he had Edmund Ironside." Bell's chronicler also affirms that "Ethelred, by his wife, Ethelgiva, had Edmund surnamed Ironside." But other chroniclers tell another tale, as William of Malmesbury, who says "This Edmund was not born of Emma, but from a certain other woman whose obscure position keeps her unknown," while the author of *Flores Historiarum* (supposed by some to be Matthew of Westminster) also declares that "Edmund



Fig. 10.—Heads of Kings, from Sprott's Chronicle.

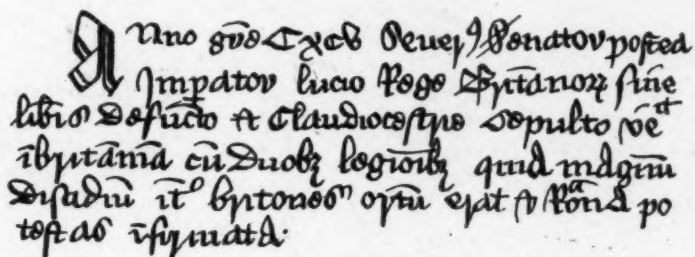
Ironside was not born of Queen Emma, but of a certain ignoble woman."

In narrating the events of the Norman Conquest our chronicler quotes, with apparent approval, the opinion expressed by Gilbert Cambrensis and others that Harold escaped death at Hastings, and ended his days quietly as an anchorite; and he adduces S. Robert of Rievaulx as a supporter of at least the first part of this belief. Each of these so-called Sprotts describes William the Conqueror's search of the monasteries and his transfer of their wealth to his own treasury in similar terms; the one evidently copied from the other, for the very rare low Latin word "*erarium*" is used by each as equivalent to "treasury."

The peculiar view of the over-lordship of England with regard to Scotland appears again in our chronicler's account of this reign, for he speaks of Malcolm's invasion as a "rebellion," and describes

him, in the result, as becoming the English King's "liege man"; while in dealing with Richard the First's short reign he says that "William, King of Scotland, came to Canterbury to his lord King Richard, and did him homage; nor in the reign of this King is any rebellion of the Scots recorded"; and he further makes this same King of Scotland do homage to the succeeding English monarch "on a high hill without the city of Lincoln."

The same tale is continued in the next reign, where he says "this Edward (I.) had the name of Longshanks; and was superior lord of Scotland"; and indeed he ends his chronicle still insisting on this point, for he adds, "To this Edward Longshanks in the 7th year of his reign all the nobles of the Kingdom of Scotland did homage, taking him for their liege lord and conceding to him and to his heirs supreme dominion in the Kingdom of Scotland, whereupon



A Anno gvo T xeb Deuey 9 Senator postea
Impator lucio Pogo Syrtanoz sine
libro Defuncto a Claudio cypno Sepulto re
ibytama cu duobz legioni quid magem
dyadu it bytonoo optu erat a tona po
tost ad ifymata.

Fig. 11.—Specimen of the Manuscript of Sprott's Chronicle.

he granted to them liberty to elect their kings from the nearest relatives of a defunct king."

Hearne's Sprott, on the other hand, continues his chronicle to the reign of the third Edward.

It will therefore appear from our review and comparison of these two chronicles, each supposed to be written by one man, and he Thomas Sprott, that there are certainly some peculiar and remarkable resemblances, or rather actual identities, in each history, while on the other hand, the style, and to a lesser extent the contents and the scope, differ too much to allow us to suppose that the two chronicles are the work of one hand. It is to be regretted there is so little direct evidence on the point of authorship; what there is in favour of Bell's edition being the work of Thomas Sprott, since, as we have said, it is headed, though in a later hand, "Chronica Thomae Sprott," whereas Hearne's MS., not now extant, was merely

attributed to Sprott in the catalogue of Sir E. Dering's library in the reign of Charles II. Bell, in his preface to this translation, appears to take for granted the contemporaneity of the MS. with its supposed author, but it is evidently a hand 200 years later, and if Hearne's MS. could be compared with it and should prove the earlier, we should conclude this roll to have been composed in parts from it. Those who are accustomed to read old manuscripts, and are therefore acquainted with the caligraphy of ancient scribes, will be able to judge from the facsimile illustration of the handwriting of the chronicler of Bell's "Sprott" that it is of much more recent date than the period of the first three Edwards.

As far as my experience goes the peculiar form of the letter "r" seen in the words "senator" and "imperator" is not met with before the reign of Henry VI.

W. HENEAGE LEGGE.



Notes on Archæology and Kindred Subjects.

SCULPTURED NORMAN TYMPANUM AT FOWNHOPE, HEREFORDSHIRE.

(Collotype frontispiece from a Photograph by J. THIRLWALL, of Hereford.)

THE tympanum illustrated on the frontispiece of this number of THE RELIQUARY has been removed from its original position under one of the doorways and built into the west wall of the nave of Fownhope Church. It seems a great pity that it could not have been built into an interior wall where it would have been protected from the weather. The details of the sculpture are in remarkably good preservation at present, but probably will not remain so long if exposed to the disintegrating effects of the frost and rain.

The central subject is the Blessed Virgin and the Holy Child, shown in full face, the background on each side being formed by the Sacred Vine, the symbol of Christ. The bunches of grapes will be noticed in each of the extreme corners of the tympanum. The shapes of the vine leaves have been entirely altered by successive copying.

Amongst the vine scrolls on the left is the Eagle of S. John, and on the right the Lion of S. Mark.

Two peculiar features which deserve notice are the large ring on the thumb of the Virgin and the cruciferous, or, perhaps, three-rayed nimbus round her head. The tympanum at Fownhope presents an unique instance of the Blessed Virgin being placed in such a position as the central object of worship, although the Coronation of the Virgin occurs on a tympanum at Quenington, Gloucestershire. Further information will be found in C. E. Keyser's *Norman Tympana and Lintels*.

THE EX-LIBRIS OF THE SPALDING GENTLEMEN'S SOCIETY.

THIS book-plate consists of an exquisite design of the birth of Venus, who is depicted as rising from the waves. She is seated on a large shell, which is borne up above the sea by two Tritons.

Between the Tritons and below the figure of Aphrodite is inserted an oval shield bearing the arms of the Society, surrounded by its motto.

The Tritons thus assume the position of supporters to the shield, and Venus that of a crest.

The following account of the inception of this idea is given in the Minute books of the Society :—

" Jan. 24th, 1744.—Maurice Johnson shewed to the Company a Designe by him taken from the rise of Venus from the sea, supported by two Tritons bearing her up in a Shell, in a fine Marble in the Palace Matthei represented in the *Admiranda Romae* and Montfaucon's *Antiq. V. i. L. iii. Cap. xvii.*, p. 101, plate L. No. 9, with the additions of her Zone, Starr, Dove and Myrtles and Roses and under the Shell, whereon she sits, in an oval Shield the Cognizance or Arms of Spalding, Az. 3 Garbes Or, an Estoyle Argent. Around this motto VICINAS URBES ALIT from Horace and at Bottom

SOC. GEN. SPALDING. INSTITUTA. MDCCX."



Fig. 1.—Original design of the Birth of Venus, from Montfaucon.

The design, although taken from that in the Palace Matthei, is no servile imitation. The whole is re-drawn, and the position, or rather the attitude, of Venus is completely altered. In the Palace Matthei she is shewn holding out her long and dripping hair with either hand, so as to dry it from the salt water from which she has just risen. Maurice Johnson re-arranges the hair and places a dove in her right hand and myrtles and roses in her left. He also adds a star above her head, a chain of pearls to her neck, and the zone or belt with a flaming heart round her waist.

The shell is completely altered, being larger, deeper and distinctly less comfortable : she rests her whole weight on its somewhat sharp edge. The two Tritons are entirely re-drawn and, being reduced in size in comparison with the shell they support, have their muscular action much more strongly marked.

The engraving was done by George Vertue, a member of the Society, and a most distinguished engraver of that date. The following extract from the minutes is dated 31st Jan., 1744 :—

“ The Sec^y Maurice Johnson as desired by some of the Members at the last Meeting when he shewde Them the Metzotinto Designe done by Mr. G. Vertue, a Member, for the Books in the Soc.



Fig. 2.—Earliest Book-plate by Vertue, 1744, for the Spalding Gentlemen's Society.

Libraries, shew^d the Company his drawing for ye same, which They were pleased to Approve and give him their Sentiments in some few particulars therein for the Improvement of the Plate; which are to be by him communicated to that Ingenious Sculptor. This being the first he ever did in that way of working, invented by Rupert Prince Palatine of ye Rhine, and first published wth his permission and a specimen by T. Evelyn, Esq., F.R.S.”

The specimens of this *ex-libris* now in possession of the Society have evidently been struck from three different plates. One, which I take to be the earliest, is signed G.V. 1744; another is signed G.V. only, and the third M.J. inv. G. Vertue f 1746.

This series shews the progress made by Vertue in this special branch of his art. Beyond a considerable gain in definition or clearness, the second shews no great advance on the first, but the third is an exquisite gem and is perhaps the finest *ex-libris* ever printed.

In this, which is entirely re-drawn, the definition is perfect, the anatomy both of Venus and of the Tritons greatly improved, and the lettering of the motto is better and more artistically arranged. The waves, also, from being purely conventional are freely and naturally drawn and are of great beauty. Indeed, this last work shews that the artists have completely emancipated themselves from the necessary restrictions which the marble imposed on their ancient original. (I do not wish to infer that they have surpassed the Roman work.)



Fig. 3.—Latest Book-plate by Vertue, 1746, for the Spalding Gentlemen's Society.

By the way, the idea of giving Venus a dove, myrtles and roses immediately she rises from the sea is distinctly quaint.

"*Delphinum sylvis appingit, fluctibus aprum.*"—Hor.

"paints in the woods

"A dolphin and a boar amid the floods."—Ben Jonson trans.

The dove might fly to her, but whence did she obtain the roses and myrtles?

We are informed in the Minutes that the motto

VICINAS URBES ALIT

was taken by Maurice Johnson from Horace as a motto for the Spalding Gentlemen's Society.

These words are a quotation from *de Arte Poetica*, and are used rather as a reference to their context than for their separate significance:—

*"sterilisve diu palus, aptaque remis
Vicinas urbes alit, et gravè sentit aratrum."*

Ben Jonson translated them as follows:—

*"or that long barren fen
Once rowable, but now doth nourish men
In neighbouring towns, and feels the weighty plough."*

The application to this fen district is exact and surprising, and reflects great credit on the distinguished man who selected our motto. The whole work is symbolical, the design, the motto and in part the shield. The raising of Aphrodite from the sea represents the draining of this fen country, whereby it was raised as it were from beneath the waters.

The estoyle on the shield is added as a difference, and also to denote brotherly love, one of the objects of the Society. The arms on the shield, Az. 3 Garbs Or. an Estoyle Arg. were, without the estoyle, the arms of Spalding Abbey, which was founded by Thorold de Bokenhale in 1051. At the Conquest it fell into the power and under the patronage of Ivo Taillebois who placed it under the yoke of the Abbot of Angiers. It was freed from this bondage, 1229, by an award given at Rome after seven years' litigation. Symon Haughton was mainly responsible for this success, and he was immediately elected Lord Prior. In the next year, viz., 1230, according to notes in our Minute books—

"The Earl of Lincoln gave to the Spalding Convent Licence to assume, use, and beare in their Banners and elsehow (as may be seen they did, on the Carved Stone chimney piece of the Great Refectory in Mr. Greaves's Hall taken anciently out of and now near the abby yard, the Window Sills carved at Wykeham Hall in the Villa, or Country Seat of our Lord Prior and on a Copper Tickett or Tessera given out at Mommyng Plays or Tournam^{ts} here exhibited in the Gore) His Armes thus emblazoned D'Azure à Trois Garbes d'Or ever since reputed the badge or cognizance of this Place and with the Estoyle d'Argent or Sidus Veneris, properly distinguishing the Device of this Society instituted for promoting brotherly Love and Literature."

The inscription SOC. GEN. SPALDING. INSTITUTA. MDCCX. gives the name and date of foundation of this Society, which was started by the above-mentioned Maurice Johnson.

After enjoying, in London, the society of the future founders of the Society of Antiquaries (whose first librarian he was to have been), Mr. Johnson came back to his native town. Here he at once entertained the bold design of establishing a literary society "in the very heart of the Fens of Lincolnshire; an endeavour new, and untried before," but eminently successful, Sir Isaac Newton, Pope, Addison, Dr. Wm. Stukeley, Sir Hans Sloane and many other great men being members.

Literature, Antiquities and Science were discussed at their meetings, but Antiquities soon took the lead. Politics, "upon which every man thinks himself wise," were carefully excluded by the rules. After a varied existence of nearly two hundred years, the Society is still in existence and indeed in a most flourishing condition, and has an extensive and valuable library. Although the book-plates were to have been placed in the books of the Society, this was never done. There are only six copies in our possession, one in each of the first six minute books; four of these are from the latest plate. The only other copy known is that in the Franks collection now in the British Museum.

S. HERBERT PERRY,
Mem. Spalding Gen. Soc.

A SERIES OF LATE-CELTIC TRADE WEIGHTS FOUND AT MELANDRA, NEAR GLOSSOP.

THE interest attaching to the double series of trade and coin weights, twenty in number, from the Roman camp at Melandra, near Glossop, which were discovered by Mr. Robert Hamnett, and described and illustrated in my paper contributed to the *Derbyshire Archæological and Natural History Society's Journal*, 1903, has been enhanced by my more recent observation that seven of the series of lighter weights, described as trade weights in Table I. of my paper, correspond to the Late-Celtic standard of 4,770 grains to the unit, examples of which in bronze and stone have been found at Neath, Glamorganshire, and Mayence, and correspond also in weight to the iron currency bars found in seven English counties, often in large numbers together, which are supposed to be the *taleæ ferreæ* "*ad certum pondus examinatis*," mentioned by Cæsar, *De Bello Gallico*, V., 12, as being used for money at the time of his invasion by the British tribes.

The particulars of the series of seven Melandra weights referred to are as follows:—

Weight in Grains,	Presumed Fraction of Unit.	Resulting Norm or Unit Grains.
148.8	$\frac{1}{8}\frac{1}{2}$	4,761
299.52	$\frac{1}{4}\frac{1}{8}$	4,792
331.2	$\frac{5}{8}\frac{1}{2}$	4,769
918.7	$\frac{7}{8}\frac{1}{8}$	4,724
921.12	$\frac{7}{8}\frac{1}{8}$	4,737
1,188.	$\frac{1}{4}$	4,752
4,744.32	1	4,744
Average ..		4,754

A single punch mark on the largest of these weights clearly indicates it to be a unit, and in shape it resembles the Neath weight, which exceeds it by only 26 grains. The next lighter weight is marked with three incisions arranged thus —, indicating a sub-division into three smaller units of 306 grains each, or one-twelfth of the larger unit. The norm derived from it in column 3 closely approximates to that of the preceding, and to the average of the norms derived from the whole of the seven weights, which is only 16 grains less than the Late-Celtic standard of 4,770 grains. The third weight of the series yields a norm of 4,769 grains, which is almost exactly equal to the latter standard.



Roman Weights found at Melandra.

The average of the norms, or weights of the *libra*, derived from the series of Roman weights found along with them, as may be seen in my before-mentioned paper, is 5,115 grains. This is some 360 grains heavier than the ancient British unit found at Melandra.

Further particulars of this discovery will probably appear in the report of the work done by the Classical Association last year at Melandra, to be shortly published.

THOMAS MAY.

STONE DOOR-WEIGHT AT YORK.

THE photographs of the stone door-weight in the York Museum here reproduced were specially taken for the *Reliquary*, at the request of the Editor, by Dr. G. A. Auden. The door-weight is rectangular in plan, 1 ft. 2 ins. long by 10 ins. wide by 10½ ins. high. The handle at the top for lifting it is 7 ins. long by 3 ins. wide by 3 ins. high. The body of the weight is beautified by well-designed architectural mouldings of classical character, perhaps of the 17th or 18th century. Beneath the cable moulding is a band with the following inscription in Roman capitals :—

A . MAN . THAT . W
HANT . MON
NE . AND . NON . CAN
BORA . SMAL.

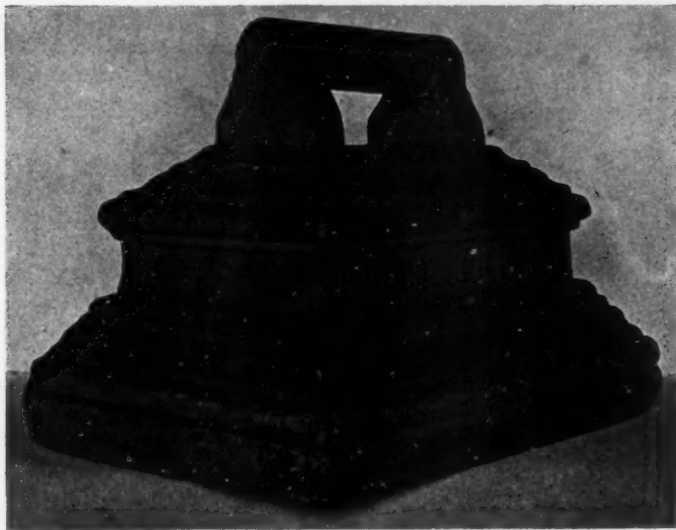


Stone Door-Weight in the York Museum.

which presumably means "A man that wants money and none can borrow small." All the letters are capitals, except the N, which is of the minuscule form n. Each word is separated from the next by a full stop. The cable-moulding above the inscription only goes round two sides of the weight, and merges into a plain bead-moulding on the other two.

There is another stone door-weight in the York Museum, inscribed H S 1686, which measures 1 ft. 1 in. long by 11 ins. wide by 8½ ins. high. I have notes of two specimens in the Lewes Museum; one of these has been figured by the late Mr. J. Lewis André, F.S.A., in the *Antiquary*. It has fine architectural embellishments in the Classical style, and is

1 ft. 5 ins. long by 4 ins. wide by 7½ ins. high ; it bears the initials A M and the date 1599. The other has some stepped ornament and mouldings ; it is 1 ft. 2 ins. long by 4 ins. wide by 8 ins. high. Mr. John Ward, F.S.A., has illustrated an example in the Warrington Museum, inscribed T S 1607,



Stone Door-Weight in the York Museum.

in the *Antiquary*. In Nichols' *Leicestershire*, Vol. 4, pl. 106, p. 641, a door-weight is to be seen inscribed MAVDLEN BENIAN. Sometimes door-weights are made of iron in the form of a military officer in uniform. The Editor will be glad to hear of further examples of door-weights.

LATE-CELTIC POTTERY AT COLCHESTER.

THE fine collection of Late-Celtic pottery in the Colchester Corporation Museum has been further enriched by the recent acquisition of the two interesting vessels shown in the accompanying illustrations. They were found during excavations for the foundations of a house, on high ground near the town, some distance from any of the Roman cemeteries which surround its walls. The larger vessel is said to have contained burnt bones, which were unfortunately thrown away by the finder, and two rings, which were acquired with the pots. One of the rings is of bronze, two-tenths of an inch in thickness and one inch and three-tenths in diameter. The second ring is made of thin iron wire, with a hook formed by an extension of the ring itself, which is about the same diameter as the bronze one.

The vessels are made of a fine brown paste, remarkably free from any admixture of sand or grit; the exterior of each is carefully tooled all over, giving that delightful smoothness to the touch so characteristic

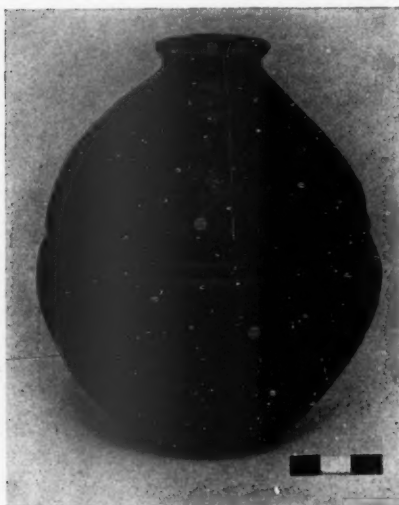


Fig. 1.—Late-Celtic Pot, with cover on, in the Colchester Museum.

of the pottery of the Late-Celtic period. Both the vessels show traces of having been originally covered with a thin black varnish, or glaze. The larger vessel, or "pot," is ornamented on the narrow, flat shoulder by two finely grooved parallel lines, and the carefully-finished base is also decorated with a more pronounced indented circle. The bowl, which forms a lid, is rather deep, and stands on a short, hollow base. A slight groove below the rim forms a narrow beading which, when the bowl is inverted on the pot, appears as a narrow cordon, another characteristic of the ware of this period.

The dimensions of the "pot" are—height, $7\frac{1}{4}$ ins.; diameter, $12\frac{1}{4}$ ins. Of the bowl—height, $6\frac{1}{2}$ ins.; diameter of mouth, $11\frac{1}{2}$ ins.

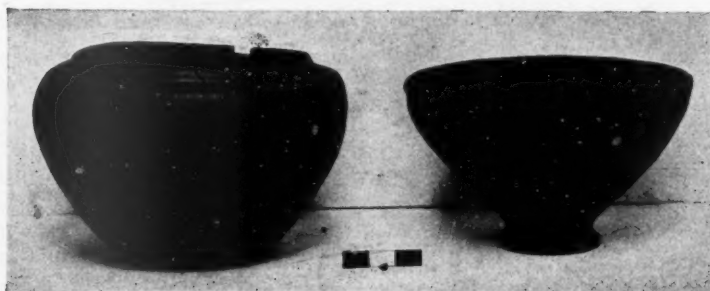


Fig. 2.—Late-Celtic Pot, with cover off, in the Colchester Museum.

A similar "pot," obviously made for a lid, now wanting, ornamented on the sides with cordons, was found with a group of vessels at Southminster, Essex, and is in the same collection. In the *Proceedings of*

the *Society of Antiquaries*, 2nd Series, vol. xiii., page 16, a group of Late-Celtic vessels is illustrated which was found near Hitchin, and is in the possession of Mr. W. Ransom, F.S.A., of that town. No. 1 of the group appears to be a similar pair of vessels to that described above, and of about the same dimensions. Late-Celtic vessels, provided with covers, or lids, are rare in this country, and the Colchester Museum is fortunate in possessing four examples, though in the case of one, previously mentioned, the cover is wanting. Vessels of this description have been more frequently found in the Iron Age cemeteries of the Marne district in France. The Colchester pair, just described, were in use probably between 200 and 150 B.C.

The photographs are by Mr. George W. Baskett, of Colchester.

ARTHUR G. WRIGHT,

Corporation Museum,
Colchester.

Curator.

CROSS SHAFT AT ECCLESFIELD.

THE stones here figured were found in 1892, buried two feet deep in the churchyard, near the west door, of S. Mary's Church, Ecclesfield, Yorkshire. They were both broken in two, and seemed to have been thrown where they were found, amongst other stones and rubbish, about six feet apart, probably when the present church was built, towards the end of the fifteenth century.

The late venerable Vicar of Ecclesfield, Dr. Gatty, had them removed into the church, the broken pieces joined together, and the stone, which seemed to be the shaft of a cross, replaced in its socket. It now stands in the transept near the south door. The height of the shaft is 4 ft. 10 ins., the width at the base 12½ ins., and depth 9½ ins. It tapers slightly. The crosses and circles on the face are incised, and there is a rolled edge. The base stone has two sockets in it, side by side, ten inches apart, of about the same dimensions, 12½ ins. by 9 ins., but the edge of the empty one is much broken. The stone is 5 ft. long and 2 ft. wide; the height in front 1 ft. 2 ins.; at the back, where pieces have been broken off, 10 ins. There is a roll moulding round the top of the base stone like that of the cross shaft. The stone is the ordinary stone of the district.

To what date may this cross shaft be assigned? There are no remains of a Saxon church at Ecclesfield, nor even of the Norman one which is thought to have been built after the Conquest (see *Eastwood's History of Ecclesfield*). Nor is a church mentioned in Domesday, but as the six manors into which Ecclesfield had been divided, and which were worth four pounds in Edward the Confessor's time, were valued at ten shillings after the devastations of the Conqueror, it is possible that whatever church or chapel there may once have been had perished in the burning.

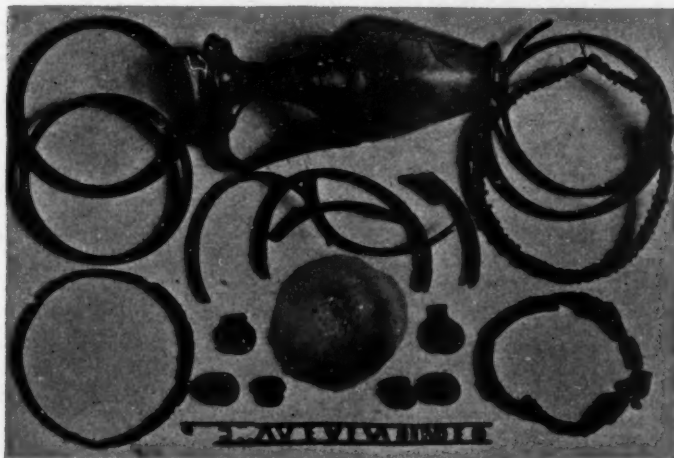
E. LLOYD.



Cross-shaft at Ecclesfield, Yorkshire.

ROMANO-BRITISH CHRISTIAN BURIAL FOUND AT YORK.
(From the Annual Report of the Council of the Yorkshire Philosophical Society for 1901.)

The most interesting discovery during 1901 was that of a Roman stone coffin found in Sycamore Terrace about 1 ft. 6 ins. from the wall on the S.W. side of Love Lane and half-way between the end of Bootham Terrace and that of Queen Anne's Road. The coffin lay almost North and South, with the head to the North; the lid was little over 1 ft. from the surface. Inside were the bones of a young woman, who had (as usual) been buried with her ornaments. The objects found in the coffin were as follows:—two jet bracelets, 3 ins. by $\frac{1}{4}$ in. by $\frac{3}{16}$ in., and $3\frac{1}{2}$ ins. by $\frac{1}{4}$ in. by $\frac{1}{4}$ in.; a bone bracelet, $3\frac{1}{2}$ ins. by $\frac{3}{16}$ in. by $\frac{1}{4}$ in., and fragments



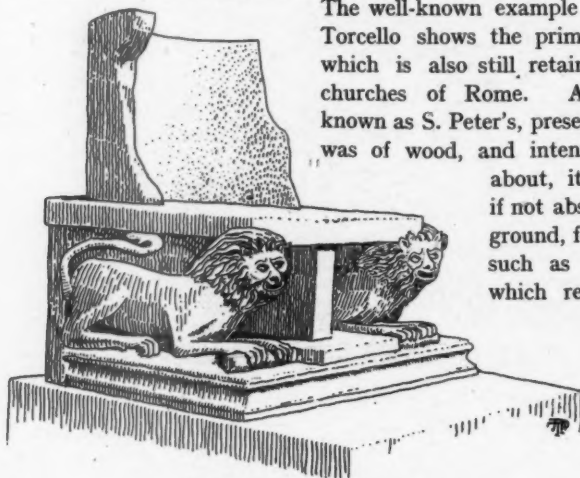
Grave Goods found in Romano-British Stone Coffin at York.

of at least four other bone bracelets; two fragmentary bronze bracelets; two locket, one silver and the other bronze, $\frac{5}{8}$ in. diameter; two beads of the familiar "eye" type, $\frac{1}{4}$ in. diameter; two clear amber-coloured glass ornaments, with glass rings—perhaps ear-drops; 37 blue glass beads, cubical with bevelled angles, and 34 blue glass discs—all these together probably forming a necklace; a beautiful dark blue glass jug, $4\frac{7}{8}$ in. by $2\frac{1}{2}$ in. (in broadest part), the mouth $1\frac{1}{4}$ in. across; a roughly shaped disc of thin whitish glass; and a bone slip, in four pieces, $5\frac{1}{8}$ ins. by $\frac{3}{8}$ in. by $\frac{1}{16}$ in., cut out so as to leave the letters—(SOR) O (R) AVE VIVAS IN DEO. These objects are shown on the accompanying illustration. The inscription, the words of which will be familiar to all who are conversant with early epitaphs, proves that the girl thus buried was a Christian. The stone coffin, a very rough one,

was not inscribed : possibly the burial took place in times of persecution when it would have been dangerous to have allowed the local authorities to see it bearing a Christian inscription. No mouth coins were found—and their absence is natural in a Christian interment. The object of the glass jug and disc must remain a matter of conjecture, but we may hazard the supposition that they formed the cruet and paten for the *Viaticum*. The coffin is placed near the ruins of S. Leonard's Hospital in the Museum Grounds, and the bones and objects found in the coffin are preserved in the museum of Roman antiquities.

EPISCOPAL CHAIR IN THE DOM AUGSBURG.

THE position of the bishop's seat at the extreme end of the church, with those of his clergy to his right and left, was the usual one in early times ; but was abandoned, at least in this country, in the later mediæval period, or was only continued in the Chapter Houses, where the Abbot's or Prior's place occupied the centre of the range of seats round the walls.



Episcopal Chair at Augsburg.

The well-known example of the Duomo of Torcello shows the primitive arrangement, which is also still retained in some of the churches of Rome. Although the chair known as S. Peter's, preserved in his basilica, was of wood, and intended to be carried

about, its successors were, if not absolutely fixed to the ground, formed of materials such as stone or marble, which rendered them im-

movable. Some of the later Roman examples are richly decorated in Cosimati work, and we have at Canterbury a chair of

Purbeck marble, known as S. Augustine's chair, a work of the twelfth or thirteenth century, simply relieved with panels.

The fine example of which we give a sketch stands in the apse of the western choir of the Cathedral of Augsburg. The whole is carved out of a single block of stone, and as it has a width of over 3 ft. and stands nearly 4 ft. in height, it must have weighed at least two tons before it was carved out, lending perhaps additional weight to the discourses given *ex Cathedra*. The work is attributed to the ninth century, and is perhaps the finest example of an episcopal chair of stone north of the Alps.

J. TAVENOR-PERRY.

THE DUN COW OF DURHAM.

THE history of the Dun Cow of Durham has been frequently written, but comparatively few of the visitors to the Cathedral have noticed the effigy of that animal which still adorns its walls. It does not force itself on the gaze of the tourist, as do the oxen in the towers of the Cathedral of Laon, but has to be looked for in a shallow niche outside the north-west angle of the Chapel of the Nine Altars. It seems ungracious that the cow "whose milk makes Prebend's wives go all in silk" should have been relegated to a position out of doors, but the aversion of the blessed Cuthbert to all the female sex prevented its intrusion with the maidens, "all forlorn," within his sacred fane. The legend, briefly summarized from Canon Greenwell's account of the Cathedral, is that the monks who were personally conducting the last stage of the tour of S. Cuthbert were instructed to take him to Dunholme, but were unable to identify the locality. Fortunately, hearing an old woman who had lost her cow directed to that place to find it, they followed her, and not only found the cow but the place, "where, after many wanderings past," the saint decided to settle down permanently. This legend is very pretty, and it is sad to spoil it, but a writer in the *British Archæological Journal* for 1866 cuts the ground from under the cow altogether. He says: "Is it not possible that the place may have been also known by the name of *Dun-y-coed*, i.e., the wooded hill? And is it a supposition altogether improbable that the tradition may have only eponymic existence, evolved by popular fancy to account for an appellation of which the meaning was forgotten?" To which quibble one can only retort, that if in those days, in the county, they pronounced Celtic as they now pronounce English, that might account for anything.

The piece of sculpture, of which we give a sketch, is a product of the latter part of the eighteenth century. A rough wood-cut of its predecessor, dated 1777, shows much the same arrangement; but the cow has a less life-like expression, and the attendant maid has no pail. As it now appears it may seem a little unecclesiological, but it is a pleasing memento of the gratitude of those who had sat or hoped to sit

"In Durham's golden stall." J. TAVENOR-PERRY.



The Dun Cow at Durham.

A ROMAN FLOWER VASE.

THE interesting little vessel illustrated below was found some years ago in a grave in one of the Roman cemeteries at Colchester. It is a pale red vase with an outside wash of light buff slip. The ring base, which is six inches in external diameter, is hollow, and the small cups, originally three in number, communicate with it; so that by pouring water into one, the others are filled at the same time. Of the two cups remaining, one is four inches from tip to base of ring, the other only $3\frac{1}{10}$ inches, and it is reasonable to infer that the third cup was either higher or lower than its companions.

A striking feature of this curious little flower vase, for such was presumably its use, is the arm-like support which springs from the base



Roman Flower Vase in the Colchester Museum.

of each cup and rests on the side of its neighbour in the form of a human hand. The two existing cups are ornamented by a band of vertical indentations between two horizontal grooves. Similar vessels may be seen in the Guildhall Museum, London. In one or two instances these have a shallow cup which does not communicate like the deeper ones with the hollow ring base. Is it probable that these little vases were placed before the household gods, daily garnished with fresh flowers, and that the shallow cup associated with some of them held the tiny offering, say, a pinch or two of salt, or a few grains of incense? The illustration is from a photograph by Mr. George S. Wright, B.A. The vase is preserved in the Colchester Museum.

ARTHUR G. WRIGHT,
Curator.

Notices of New Publications.

ENGLISH GOLDSMITHS AND THEIR MARKS, by C. J. JACKSON, F.S.A. (Macmillan, 42s.).—Lovers of old English plate, while fully appreciative of the splendid work accomplished by the distinguished antiquary, the late Mr. Wilfrid Cripps, in his various editions of *Old English Plate*, have long recognised the necessity for some more complete historical account, with extended tables of marks, of the craftsmen of these islands, especially those in Ireland and in the Provinces of England; and all, whether collector, student, or dealer, will therefore join in a cordial welcome to Mr. Jackson's monumental volume after no less than seventeen years of unremitting attention. The book contains nearly seven hundred folio pages, with about eleven thousand examples of marks, reproduced by a lengthy and laborious process taken direct from well authenticated specimens of plate, which demanded the most exact care, with the gratifying result that every mark is truthfully represented.

For the first time in the history of old plate, the names and marks of the large body of goldsmiths in Ireland have been thoroughly examined, and the vast amount of new and entirely original matter given here under this head will be gathered from the fact that the author has included no fewer than one hundred and fifty pages, whereas in *Old English Plate* this interesting branch of the subject has been dismissed in a dozen pages or so. Not only is a list of the names of silversmiths working in Dublin given in detail, with illustrations of many previously unknown marks, but also the names of numerous provincial craftsmen, with their distinctive marks, at such centres as Cork, Limerick, Galway, Youghal, and, later, at Belfast. Here, too, we have an insight into the magnificent work produced at Cork by Robert Goble, and the Flemish immigrant, Charles Bekegle, at the close of the seventeenth century, and by the celebrated Dublin goldsmith, Charles Leslie, in the eighteenth century, whose mark is now for the first time identified.

Fresh information is apparent on almost every page, and it is with peculiar pleasure that we turn to the chapters devoted to the study of the neglected provincial silversmiths of England, where we learn that considerable quantities of plate were wrought at such places as Coventry, Leicester, and Shrewsbury. Mr. Jackson has been enabled to produce many new marks of goldsmiths of the more important guild

at York, Norwich, Exeter, Chester, Newcastle, and Lincoln. Several pages are illustrated with unscribed marks of local craftsmen, which will, we hope, be identified in course of time. It will probably be found that smaller pieces of plate, such as spoons, were wrought at other centres not mentioned here, *e.g.*, Gloucester, Colchester, Yarmouth, and also at Bath, where proceedings were taken in 1669 by the Goldsmiths' Company of London against local goldsmiths for selling gold and silver work below the standard.

An interesting piece of provincial plate—the copy in miniature of Winstanley's Eddystone Lighthouse—is proved by Mr. Jackson to have been made, appropriately enough, at Plymouth by one Rowe. The author is apparently not quite clear as to all the marks stamped on plate by the Richardson family, of Chester, goldsmiths, which extended through three generations, and consisted of father, son, and grandson all named Richard Richardson, and two others named William Richardson. No record in the list of names is made of the earlier William, who appears to have worked at Chester from 1697 until 1727, nor are all the known marks of the craftsmen of this city produced. For example, those of the Elizabethan goldsmiths, John Lyngley and William Mutton, whose marks it is confidently believed have been found on communion plate in the Dioceses of Chester and St. Asaph. Mutton's name, though the authenticity of his mark be questioned, should have been included, for his name appears as a goldsmith in an assessment made in 1576 of Chester householders. Other local marks, which find no place in this volume, have been noted on plate in the district, and a few similar omissions in other provincial centres might be observed; but as Mr. Jackson acknowledges, the book is not as complete as he could have wished, and he wisely refrained from delay in the publication of this truly valuable work in the hope of securing completeness. The Church plate in every county must be carefully examined and catalogued by competent hands before we can hope for a really complete table of marks.

We note an error on page 98, where a chalice and paten of 1521-2 are stated to be at Jurby, in the Isle of Man. There is only a chalice there and no paten.

All who are interested in old English plate are under a debt of gratitude to Mr. Jackson on the publication of this standard work.

"THE CHURCH PLATE OF PEMBROKESHIRE." By J. T. EVANS. (London: W. H. Roberts.) The Rev. J. T. Evans, Rector of Stow-in-the-Wold, who has already done good work for the Bristol and Gloucester Archæological Society in the production of *The Church Plate of Gloucestershire*, has now produced a thoroughly good book on the Church Plate of Pembrokeshire. The volume is rendered more valuable by having added to it the chantry certificates, from the Public Record Office, pertaining to the county,

from the return of 1548, together with a list of the plate and bells left to Pembroke churches by the spoliation commissioners of 1552-3. The brief historical sketch on the subject of church plate given in the introduction is ably done and correct save in one particular. Mr. Evans appears to think that Queen Mary's commission of 1555 was to see if there were yet any possible church goods remaining which could be swept into the royal coffers; whereas her object was to secure if possible the return of the actual purloined plate, or its money equivalent to each robbed parish.

Pembrokeshire is rich in Elizabethan chalices and paten covers; of the former there are 59 examples remaining, and of the latter 37. They are mostly ornamented with the usual effective band of strap-work design. The size of the Elizabethan cup was naturally larger than the old "massing chalice," when the cup was denied to the laity. Mr. Evans, however, notes that the size of the paten was not increased, and considers that such a fact affords proof that wafer-bread continued to be in general use (which was certainly the case in some dioceses) during Elizabeth's reign and later. Mr. Evans believes that he is the first to notice this; but the fact was noted and commented on by Dr. Cox about a quarter of a century ago, in the *Journal of the Derbyshire Archæological Society*.

There is a fair amount of pewter remaining in the churches of Pembrokeshire, namely, eight chalices, eight flagons, seven "credence patens," eight "font bowls or basins," a pair of candlesticks, a small dish, and about sixty-one plates. It is surprising to learn that in four churches, namely, those of Clarbston, Mynachlogddu, Maenclochog, and the chapelry of Ford, "the plate consists solely of pewter." Such a use is uncanonical and demands the interference of the archdeacon. Could not some of those modern collectors of plate, who think Elizabethan chalices look well in drawing-room cabinets or on dining-room sideboards, be persuaded to restore such vessels to the church's service in pewter-supplied parishes?

"NORTHAMPTONSHIRE." By WAKELING DRY. (Methuen & Co.) This small and attractive-looking volume is the last issue of Messrs. Methuen's series of "Little Guides." The chief virtue of this series, which has hitherto distinguished it from other handbooks, has been the completeness of the treatment of the county under notice. Most, if not all of the previous volumes, have been of directory fashion, alphabetically arranged, so that the salient points of interest in each parish could be at once found. This volume, however, entirely abandons this guiding principle, for fully a third of the parishes of Northamptonshire (including many of particular interest) are completely ignored. It is much to be hoped that this scrappy treatment will not be continued in future volumes.

Surely the very first rule for choosing a writer for a country guide should be his general, if not complete, knowledge of the particular shire ; but in this case such an obvious rule has clearly been forgotten. The writer of this book may, for all we know, possess much general and literary ability, but he has done himself an injustice in attempting to write on a county of which he has obviously so little first-hand acquaintance. The blunders and careless mistakes are of great frequency throughout these pages. Several of the architectural descriptions are muddled and inaccurate ; the church dedications repeat many modern blunders that have been more than once exposed, and not a few of the historical assertions are, to say the least, open to adverse criticism.

Holdenby (immortalised in Whyte Melville's *Holmby House*) is a parish of such special historical interest that it ought to have been treated with particular care. Yet we are told, on p. 152, that Charles I. "pulled down the old manor house, and removed the village to the outside of the park and grounds he laid out." A mere smattering of architectural knowledge, to say nothing of oft-repeated historical statements, should have told the writer that it was Sir Christopher Hatton who did the work in Elizabeth's reign which he assigns to the ill-fated King. Again, on p. 154, the writer argues against some imaginary contention that the screen in Holdenby Church is "an original ecclesiastical work of Charles I.'s time." We much doubt if any sensible person ever imagined that this screen was anything but a remarkable instance of renaissance work of Elizabeth's reign ; the real point at issue is whether this screen was originally designed for the church, or whether, as some have thought, it was moved here from the great house.

Under Braybrooke mention is made of that rare object, a "vamping horn," preserved in the church. This example is 5 feet long, with a diameter of 25 inches at the mouth. There are other examples at Harrington in this county, at Charing, in Kent, at Willoughton, in Lincolnshire, and at East Leake, in Nottinghamshire. The last of these examples has a length of 7 feet 9 inches. In this book it is stated that the Braybrooke horn was "employed by the sextons to summon people to church." It may very likely be true that such was the comparatively modern and occasional use of the Braybrooke and other horns ; but the very term "vamping horn," which is the general name for those great instruments, shows at once that such an explanation is, to say the least, faulty. To "vamp" is an old word meaning to hum or drone a bass accompaniment, and there is certainly not a shadow of doubt that these horns were used as part of the church gallery orchestra. It is interesting to remember that more than one village church band of the early part of last century included a vamer, who droned a bass accompaniment through his lips without the use of any instrument.

"THE CARE OF ANCIENT MONUMENTS," by G. BALDWIN BROWN, M.A. (Cambridge University Press). Professor Baldwin Brown has done good service in collecting together an account of the legislative and other measures adopted in European countries for protecting ancient monuments and objects and scenes of natural beauty, and for preserving the aspect of historical cities.

The outcome of it all is, so far as the British Isles are concerned, to bring out our own backwardness in this respect as compared with several other nations. Perchance this book may help to lead to a most desirable improvement in our own legislative enactments. Those who had the privilege of friendship or acquaintanceship with the late General Pitt-Rivers know well how grievously disappointed he was with the working of the permissive sections of the Ancient Monuments Act of 1882, under which the General was appointed Inspector. During the last few years of his life, General Pitt-Rivers refused to draw any salary for his office, regarding the Act as almost a dead letter, and only consenting to retain even the title of Inspector of Ancient Monuments after much pressure. The insincerity of the whole affair is made manifest by the fact that since his death in 1900 no successor has been appointed to the post.

The credit of initiating legislation on the subject is due to Lord Avebury, who first introduced a bill on the subject in 1872, when it was read a second time. In 1874, under Mr. Disraeli's administration, it was thrown out as "a measure of spoliation" by a majority of 54. Eventually, in order to secure its passage in 1882, the really valuable part of the bill—the compulsory clauses—were thrown over. Even in its mild and almost inoperative form the late Marquess of Salisbury opposed it, considering that it "interfered very seriously with the rights of property." The Ancient Monuments Protection (Ireland) Act of 1892 is a considerable improvement on its English progenitor. An amending English act of 1900 gave certain useful powers to County Councils; but the whole question requires far more drastic treatment, and when next brought before an English Parliament this work by Professor Baldwin Brown will prove most serviceable.

J. CHARLES COX.

"WAVERLEY ABBEY," by HAROLD BRAKSPEAR, F.S.A. (Surrey Archaeological Society). This excellent monograph of one hundred pages by Mr. Brakspear forms the annual volume issued to the members of the Surrey Archaeological Society. It is well illustrated by a variety of photographic plates of the remains, several of which show the results of recent excavations. The historical ground plan, on the scale of ten feet to the inch, is the best that has as yet been issued of any monastery. It represents the work of eight different periods, and is coloured

in as many tints, so that there is no confusion. The periods are (1) 1128 to 1160, (2) 1160 to 1180, (3) 1180 to 1214, (4) 1214 to 1231, (5) 1231 to 1278, (6) fourteenth century, (7) fifteenth century, and (8) post suppression.

This volume, with accompanying plan and illustrations, is absolutely essential to students of monastic life and arrangements, and forms a worthy companion to that of Mr. St. John Hope on Fountains Abbey. Moreover, as Waverley was the first establishment of the great Cistercian order in England, a peculiar interest attaches to its history and development. The Abbey of Waverley was founded by William Giffard, Bishop of Winchester, who introduced to this site on November 24th, 1128, a company of thirteen monks as colonists from the Normandy Abbey of Aumoul. This new reformed order of Benedictines made rapid headway in this country: within twenty years of the founding of Waverley thirty-one new houses had come into being, seven of which owed their origin to Waverley; these were Garendon (1133), Ford (1136), Thame (1137), and Bruerne (1147): with Bordesley (1138) and Bittlesden (1147), daughters of Garendon, and Merevale (1148), a daughter of Bordesley. During the next hundred years twenty-eight more Cistercian houses were founded, of which six owed their origin to Waverley. Two of these six were daughters, and four grand-daughters; they were Combe (1150), Grace Dieu (1226): with Flaxley (1151) and Stoneleigh (1154), daughters of Bordesley, and Bindon (1172) and Duntreswell (1201), daughters of Ford.

Waverley must have had a great power of attracting religious to be able to send off so many swarms within so short a period of her foundation, for each offshoot was a matter of much deliberation and numerically large. According to the original Cistercian statutes, it was not lawful for anyone to found an abbey of that order save by leave of the general chapter; and when that license was obtained the company selected from the mother house was never to be less than twelve monks, with an abbot at their head as the thirteenth. Nor were they to be settled anywhere until the new place was so furnished with houses, books, and other necessities, that they could at once begin to live and observe the rule in their fresh quarters.

Though these pages do not in any way claim to be a history of the Cistercian order in England, or even to give any regular account of the incidents connected with the house at Waverley, nevertheless, the particulars given of the church, chapter-house, dorter, cellarer's buildings and lay brothers' frater, monks' and lay brothers' infirmaries, abbot's lodgings and guest houses, throw much light on the discipline and life of all establishments of the white monks.

It would have been much better had the large folding plan, in a pocket of the cover, been mounted on thin linen.

J. CHARLES COX.

